

THE ATTENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1880.

LONDON, SATURDAY, NOVEMBER 7, 1863.

PRICE
THREEPENCE
Stamped Edition, 4d.

QUEEN'S COLLEGES, IRELAND.—The PROFESSORSHIP OF ANATOMY AND PHYSIOLOGY in the QUEEN'S COLLEGE, DUBLIN, being NOW VACANT, Candidates for that Office are requested to forward their Testimonials to the Under-Secretary, Dublin Castle, on or before the 14th of November next, in order that the same may be submitted to the Lords Justices.

The Candidate who may be selected for the above Professorship will have to enter upon his duties immediately after his appointment.

Chief Secretary's Office, Dublin Castle,
October 27, 1863.

SCOTTISH METEOROLOGICAL SOCIETY.

The COUNCIL of the above Society hereby notify that, by the liberality of the MARQUIS of TWEEDEDALE, President of the Society, a PRIZE OF TWENTY GUINEAS, or a PIECE of PLATE, or a GOLD MEDAL of that value, will be given for the Best Scientific Explanation of the POPULAR WEATHER PROGNOSTICS recently collected by Dr. ARTHUR MITCHELL, M.D., and published in the *Edinburgh Philosophical Journal* for October 1863.

Copies of the Prognostics may be had from Messrs. Blackwood, Publishers, George-street, Edinburgh.

Essays by Competitors must be lodged before May 1st, 1864, with Mr. Buchanan, Secretary to the Scottish Meteorological Society, 10, St. Andrew-square, Edinburgh.

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The ANNUAL MEETING and ANNUAL ELECTION of this Charity will be held on FRIDAY, the 27th of November next, at the London Tavern, Bishopsgate-street.

G. J. GOSCHE, Esq., M.P., in the Chair.

The Annual Meeting will be held at 11 o'clock. The Poll will commence at 12, and close at 3 precisely.

Six Home and Nine Out Patients will be elected from a list of 122 approved candidates.

The Board, in announcing the 10th Election of this Charity, desire to express their gratitude to the public for the sympathy and favour shown to the Institution during the past year.

In acknowledgment of increased support they have decided, after careful consideration, to elect 15 Patients, being one-half more than at previous Elections.

This additional bounty will be welcomed alike by the friends of the Institution and the unfortunate Applicants. To the former it should prove an incentive to sustain and perpetuate the movement now inaugurated; to the latter it will raise the hope and lighten the labour of election.

Subscriptions and Donations thankfully received by the Treasurer, No. 10, Moorgate-street, and at the Office, 19, Foultry. Offices payable to the Secretary.

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THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of ENGLISH and FOREIGN GOVERNESSES, TEACHERS, COMPANIONS, TUTORS and PROFESSORS. School Property transferred, and Pupils introduced in England, France and Germany. No charge to Principals.

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TUITION.—A Bachelor of Arts of the University of Cambridge wishes to devote Three or Four Hours a day to TUITION at his own house in the Neighbourhood of Hampstead. Terms: 1s. an hour.—Address B. A., 2, Rosslyn-terrace, Hampstead, N.W.

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ROYAL ACADEMY OF ARTS.—Prof. PARTRIDGE will deliver his COURSE of ANATOMICAL LECTURES on the Evenings of MONDAY and Tuesday the 9th, 10th, 23rd, and 30th, and December the 7th and 14th.

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MR. T. M. MUDIE has returned to Town, and will give Lessons on the Piano-forte and in Musical Composition in London and the suburbs.—Letters addressed to 5, Osnaburgh-street, or to the care of Crumer, Wood & Co., 50, Regent-street.

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CHURCH MUSIC.—A LADY, a Pupil of Dr. Sterndale Bennett, wants a SITUATION as ORGANIST for the Church Service, where she could undertake to teach Singing. The neighbourhood of London preferred. Satisfactory testimonials.—Address to O. P. Q., at Bennett's, Watchmaker, Chesham.

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NOV. 9th.—H.R.H. the PRINCE of WALES'S BIRTHDAY.—On this Day will be issued by the Stereoscopic Company, a New Series of CARTES DE VISITE of the PRINCE and PRINCESS of WALES, taken at Alderley by Stephen Thompson, Esq. H.R.H. is represented in Highland Costume. These interesting pictures are beautifully executed, and nothing like them has yet been published. Price, 1s. 6d. each coloured; 6s. each. On forwarded, by post, on receipt of stamps.—London Stereoscopic and Photographic Company, 10, Regent-street, and 54, Chesham.

IN CHANCERY.—The LONDON and EAST-ERN BANKING CORPORATION.—The undersigned have received 5s. in Bank Notes as a "Shareholder's Contribution," from an Anonymous Correspondent, at whose request the receipt thereof is hereby acknowledged in the *Attenuum*.

CHARLES J. F. STUART, } Official
JOHN BALL, } Managers.
3, Moorgate-street, Nov. 2, 1863.

NOTICE TO ADVERTISERS.—ADVERTISEMENTS INSERTED in all the LONDON, COUNTRY, and COLONIAL NEWSPAPERS and PERIODICALS, by ADAMS & FRANCIS, 59, Fleet-street, E.C.

NOTICE of REMOVAL.—BROWN & GREEN will shortly REMOVE to their New Premises, 72-74, Bishopsgate-street Within, a few doors from their present Establishment. These Premises will afford additional accommodation for the Exhibition of their Patent Prize Medal Ranges, Register Grates, &c., and for the more extensive Manufacture of all descriptions of Hot-Water Baths and Steam Works.

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* German Advertisements for the ATHENÆUM Journal also received by LUDWIG DENICKE, as above.

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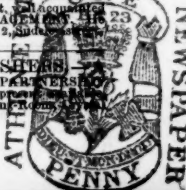
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LONDON INSTITUTION.

October 14th, 1863.

NOTICE IS HEREBY GIVEN, that the following COURSES of LECTURES will be delivered in the Theatre of this Institution during the ensuing Season, commencing on THURSDAY, November 12, at seven o'clock in the Evening precisely:—

First Course.—Fifteen Lectures on the Principles and Applications of Organic Chemistry; by J. Alfred Wanklyn, Esq., F.R.S.E. F.C.S., Professor of Chemistry and Director of the Laboratory in the London Institution.

Thursday, November 12th, 19th, 26th; December 3rd, 10th, 17th, 24th, January 7th, 14th, 21st; February 4th, 11th, 18th, 25th; March 3rd, 10th, 17th, 24th, 1864.

Second Course.—Four Lectures on English Costumes, from the Anglo-Saxon Period to the Reign of King Charles II.; by the Rev. Henry Christmas, F.R.S., &c.

Monday, November 16th, 23rd, 30th; December 7th; 1863.

Third Course.—Two Lectures on British Art, Past and Present, and its Social Influences; by James Dafforne, Esq.

Monday, December 14th, 21st, 1863.

Fourth Course.—Four Lectures on the Classification, Organization and Fossil-Remains of Fishes; in Completion of the Subject; by Richard Owen, Esq., F.R.S., F.L.S., F.G.S., Superintendent of the Natural-History Department, British Museum, &c.

Monday, January 4th, 11th, 18th, 25th; 1864.

Fifth Course.—Two Lectures on Commercial Law, in connection with the *Travellers' Testimonial Fund*; by John Young, Esq., F.S.A.

Monday, February 1st, 8th; 1864.

Sixth Course.—Ten Lectures on Economic Botany, with Especial Reference to Vegetable Medicines used in the Arts and Manufactures; in Conclusion of the Subject; by Robert Bentley, Esq., F.L.S., Professor of Botany in the London Institution, King's College, London, and to the Pharmaceutical Society, Great Britain, &c.

Friday, February 5th, 12th, 19th, 26th; March 4th, 11th, 18th; April 1st, 8th, 15th; 1864.

Seventh Course.—Four Lectures on the Dramatic Music of France, Belgium, Germany, and Italy; by William Stoddart, Esq., Mus. Dr., Professor of Music in the University of Cambridge.

Monday, February 15th, 22nd, 29th; March 7th; 1864.

Eighth Course.—Three Lectures on Prismatic and Solar Chemistry; by Henry Enfield Roscoe, Esq., B.A., Phil. Dr., Professor of Chemistry in Owens College, Manchester.

Monday, March 23rd; April 4th, 11th; 1864.

Ninth Course.—Eight Lectures on Astronomical Physics; and on the Planets considered as Worlds; by Edward William Brayley, Esq., F.R.S.

Thursday, March 31st; April 7th, 14th, 21st, 28th; May 5th, 12th, 19th; 1864.

Tenth Course.—Three Lectures on the Artificial Breeding of Fish, and other Curiosities of Natural History; by Francis T. Buckland, Esq.

Monday, April 13th, 20th; May 2nd; 1864.

The Courses of Lectures announced to be delivered on Thursday and Friday Evenings are intended especially for the Families of Proprietors, who will be admitted to them by a Separate Ticket, which is forwarded to every Proprietor.

Four Conversations will be held on the Evenings of Wednesday, December 10th, 1863; January 26th, February 17th, March 16th, 1864.

By Order,

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By order, JOHN ANDERSON, Secretary.

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FUND.—Numerous Fellows of the Royal Geographical Society are desirous of presenting to DOCTOR NORTON SHAW, on his retirement from the Office of Acting Secretary and Editor of the Journals of the Society, a substantial mark of their good will and appreciation of his long and valuable services. They are gratified to know that the Council have awarded to Dr. Shaw the sum of Five Hundred Pounds, in proof of their estimation of his services, and they wish to add to that sum the contributions of Fellows individually, who have witnessed the energy, zeal, and ability which, during a long series of years, he has so successfully exerted in greatly augmenting the number of Fellows, and promoting the general welfare and prosperity of the Royal Geographical Society.

Subscriptions to the "Dr. Norton Shaw Testimonial Fund" will be received by Messrs. Biddulph, Cook & Co., the Bankers of the Society, 43, Charing Cross; and also by the under-mentioned Members of the Committee:—Thomas Holdsworth Brooking, Esq., 14, New Broad-street, E.C.; Charles White, Esq., 10, Lime-street, E.C.; Robert N. Fowler, Esq., 20, Cornhill, E.C.; Henry William Peck, Esq., 20, East Cheap, E.C.; Stephen W. Silver, Esq., 3, Bishopsgate-street Within, E.C.; A. G. Findlay, Esq., 53, Fleet-street, E.C. Subscriptions already received:—

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Croft, Mart. Esq.	10	S. Asaph, the Bishop of	5	0
Croft, Mart. Esq.	10	Silver, Stephen W. Esq.	10	0
Croft, Mart. Esq.	10	Smith, John, Esq.	10	0
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Croft, Mart. Esq.	10	Stanford, Edward, Esq.	3	3
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LONDON, SATURDAY, NOVEMBER 7, 1863.

LITERATURE

Life of William Blake, "Pictor Ignotus," with Selections from his Poems and other Writings. By the late Alexander Gilchrist. Illustrated from Blake's own Works, &c. 2 vols. (Macmillan & Co.)

THERE has been no want, during late years, of collections, diaries, biographies concerning British painters, sculptors, and architects, brought together in a spirit of patience and love; so as to make most valuable contributions to the History of British Art which may be written when the Vasari shall arise who will treat the subject as a whole. But it is singular how few of them are books which any one would care to read, save for reference. The peculiarities (some would say faults) of style which distinguish the present period of authorship,—the resolution to be amusing, pictorial, dramatic (often when there is nothing to dramatize), at any price and in every place,—the want of repose, the passion for paradox, the disdain of pure English uncluttered by foreign idioms and undistorted by fantastic tricks, are nowhere more clearly to be seen than in the biographies of painters which have come forth during the last quarter of a century. Some of the advocates, it is true, represent their clients with a natural and permissible sympathy. "Sweets to the sweet,"—extravagance to the extravagant,—whimsicality to the whimsical, are in certain order and proportion (after their kind),—but collectively works having such qualities compose a body of literature which, to some observers of past and present, is anything but satisfactory.

"The late" author is a designation claiming consideration from every one who respects the sanctity of the Shadow of Death. But the subject to be treated (especially when it is one so difficult and delicate as William Blake) claims yet more every honest writer's consideration and reverence; and with the fullest belief that Blake's new biographer here did his best in a labour of love, faith and devotion, we must still offer a word or two before passing through one of the strangest and most noticeable works of the year. Mr. Gilchrist laid himself open to remark in his 'Life of Etty' (*Athen.* No. 1421) as one who wearied the reader by no common amount of stilted affectation. The same remark may be passed on the book before us; though the fault offends less in the case of such a mystical subject as the designer of 'Urizen' and 'Thel,' than it did when the writer dealt with the painter of 'Joan of Arc' and 'The Sirens.'

The key is struck on the title-page; but with too strong an emphasis. "Pictor Ignotus" does not fairly fit Blake, as a title. If his public was "few," it was partly his own will and pleasure that it should be so. That it was "fit," his biographer himself assures us in the second page of his record. "There is something in the madness of this man," declared Wordsworth (speaking, probably, of his poems) to Mr. Crabb Robinson, "which interests me more than the sanity of Lord Byron and Walter Scott." We are reminded here that Fuseli—whom Mr. Gilchrist, we think, overrates as a painter—and Flaxman were clear-sighted enough to prophesy a day when the drawings of Blake should be as much sought after and treasured in the portfolios of men discerning in Art as those of Michael Angelo. Hayley, who had a singularly keen sense of beauty and excellence in others, no matter how far they outdid, how widely they differed from, him, warmly admired and befriended Blake. He was a rare poet, of

real genius; in short, one who missed his reward in his lifetime because taste and temperament made him prefer discoursing in an unknown tongue to uttering that which all men should understand. To no small portion of his magnificent dreams there is no interpretation that can be found. "He neither wrote nor drew for the many," writes his biographer, "hardly for work'day men at all, rather for children and angels—himself a divine child, whose playthings were sun, moon and stars, the heavens and the earth." But he was not "Ignotus"; or, in other words, denied the appreciation of some of the best spirits of his time.

The man "who lived to be a contemporary of Cobbett and Sir Walter Scott" (why are these two singled out?) was born in November 1757, the second of four children. His father was a hosier, moderately prosperous in his business. The boy began to dream betimes; and, when he was "eight or ten years of age, perhaps," brought home, from a walk to Peckham Rye, a tale of a tree filled with angels, which tale exposed him to the danger of being thrashed, as a liar, by his matter-of-fact father. In 1767, "three years after Hogarth's death" (so Mr. Gilchrist goes on), Blake was sent to the drawing-school of Mr. Pars, in the Strand, and taught to copy plaster casts after the antique. His father, too, made a collection of prints for him to study. Langford, a good-natured auctioneer, used to favour him at sales by knocking down unpopular lots cheap,—the boy's preferences for what was best or most recondite having already excited attention. He had already, too, begun to write poetry. Some verses produced before he was fourteen have in them a sweet and dreamy promise of a beauty with which the fashions of that poetic epoch had nothing to do. When he was fourteen, he was placed with James Basire, the engraver, the second of the four Basires, to whom we owe the plates to Stuart and Revett's 'Athens,' and to the 'Archæologia' and 'Vetusta Monumenta' of the Society of Antiquaries.—

"There had been an intention of apprenticing Blake to Ryland, a more famous man than Basire; an artist of genuine talent and even genius, who had been well educated in his craft; had been a pupil of Ravenet, and after that (among others) of Boucher, whose *stipple* manner he was the first to introduce into England. With the view of securing the teaching and example of so skilled a hand, Blake was taken by his father to Ryland; but the negotiation failed. The boy himself raised an unexpected scruple. The sequel shows it to have been a singular instance—if not of absolute prophetic gift or second-sight—at all events of natural intuition into character and power of forecasting the future from it, such as is often the endowment of temperaments like his. In after life this involuntary faculty of reading hidden writing continued to be a characteristic. 'Father,' said the strange boy, after the two had left Ryland's studio, 'I do not like the man's face: it looks as if he will live to be hanged!' Appearances were at that time utterly against the probability of such an event. Ryland was then at the zenith of his reputation. He was engraver to the king, whose portrait (after Ramsay) he had engraved, receiving for his work an annual pension of 200*l.* An accomplished and agreeable man, he was the friend of poet Churchill and others of distinguished rank in letters and society. His manners and personal appearance were peculiarly prepossessing, winning the spontaneous confidence of those who knew or even casually saw him. But, twelve years after this interview, the unfortunate artist will have got into embarrassments, will commit a forgery on the East India Company:—and the prophecy will be fulfilled."

While Blake was Basire's apprentice, he saw and was struck by Goldsmith; and Mr. Gilchrist (having no interesting incidents to offer), states that for aught any one knows, he *may* have seen

Emanuel Swedenborg, because that visionary was also in London at that period! Amongst other occupations, Basire's apprentice was called on to make drawings from the monuments in Westminster Abbey and other old churches in and near London. Mr. Gilchrist hopes that Blake may (unseen) have witnessed the opening of the tomb of Edward the Second, which was done by the Society of Antiquaries! By this time (in 1773) Blake had begun to draw his own dreams, such as one of 'Joseph of Arimathea among the Rocks of Albion,' described by him as "one of the Gothic artists who built the cathedrals in what we call the dark ages, wandering about in sheepskins and goatskins." Some of his remembrances of his days of apprenticeship indicate that shrewdness of judgment and asperity in dislike, which contrast so singularly with "the divine childishness" of most of his poems and so many of his designs:

"Woollett," he writes, "I knew very intimately by his intimacy with Basire, and knew him to be one of the most ignorant fellows I ever met. A machine is not a man, nor a work of art: it is destructive of humanity and of art. Woollett, I know, did not know how to grind his graver. I know this. He has often proved his ignorance before me at Basire's by laughing at Basire's knife-tools, and ridiculing the forms of Basire's other gravers, till Basire was quite dashed and out of conceit with what he himself knew. But his impudence had a contrary effect on me.—West, for whose reputation Woollett's graver did so much, 'asserted,' continues Blake, 'that Woollett's prints were superior to Basire's, because they had more labour and care. Now this is contrary to the truth. Woollett did not know how to put so much labour into a hand or a foot as Basire did; he did not know how to draw the leaf of a tree. All his study was clean strokes and mossy tints..... Woollett's best works were etched by Jack Brown; Woollett etched very ill himself. 'The Cottagers,' and 'Jocund Peasants,' the 'Views' in Kew Gardens, 'Foot's Cray,' and 'Diana and Actæon,' and, in short, all that are called Woollett's, were etched by Jack Brown. And in Woollett's works the etching is all; though even in these a single leaf of a tree is never correct. Strange's prints were, when I knew him, all done by Aliamet and his French journeymen, whose names I forget. I also knew something of John Cooke, who engraved after Hogarth. Cooke wished to give Hogarth what he could take from Raffaele; that is, outline, and mass, and colour; but he could not.' Again, in the same one-sided, trenchant strain:—"What is called the English style of engraving, such as proceeded from the toilettes of Woollett and Strange (for theirs were Fribble's toilettes), can never produce character and expression." Drawing—"firm, determinate outline"—is, in Blake's eyes, all in all:—"Engraving is drawing on copper, and nothing else. But, as Gravelot once said to my master, Basire, '*De English may be very clever in their own opinions, but they do not draw.*'"

In 1783, Blake published 'Poetical Sketches,' in a thin octavo, "printed by the help of friends." They were little heeded at the time of their appearing; but the biographer has exercised a just taste in drawing them out of the obscurity to which they had been consigned. In both of the following songs there is an echo, and not a faint one, of the music of Shakespeare's and of Fletcher's lyrics:—

My silks and fine array,
My smiles and languished air,
By love are driven away.
And mournful lean Despair
Brings me yew to deck my grave:
Such end true lovers have.
His face is fair as heaven
When springing buds unfold;
Oh, why to him was't given,
Whose heart is wintry cold?
His breast is Love's all-worshipped tomb
Where all love's pilgrims come.
Bring me an axe and spade,
Bring me a winding-sheet;

When I my grave have made,
Let winds and tempests beat :
Then down I'll lie, as cold as clay.
True love doth pass away !

Memory, hither come,
And tune your merry notes ;
And, while upon the wind
Your music floats,
I'll pore upon the stream
Where sighing lovers dream,
And fish for fancies as they pass
Within the watery glass.
I'll drink of the clear stream,
And hear the linnet's song ;
And there I'll lie and dream
The day all comes ;
And, when night comes, I'll go
To places fit for woe ;
Walking along the darkened valley
With silent Melancholy.

Blake never got far beyond this first point reached by him in poetic excellence. Every year made him increasingly unequal in versification and obscure in fantasy; and the prophetic aspirations of his later poems and designs, when he dealt with Time, and Change, and Doom, and Death, loom so dimly through the mists by which they are environed, that many persons can do little more than guess at their grandeur.

When he was twenty-one, Blake became a student at the Royal Academy, under the eye of Moser, the Swiss keeper—a veteran whose preferences in Art by no means suited the pupil. "I was once," he relates, in his MS. Commentary on Reynolds's 'Discourses,'— "looking over the prints from Raffaele and Michael Angelo in the Library of the Royal Academy; Moser came to me, and said,—'You should not study these old, hard, stiff and dry, unfinished works of art: stay a little, and I will show you what you should study.' He then went and took down Le Brun and Rubens's 'Galleries.' How did I secretly rage! I also spake my mind! I said to Moser, 'These things that you call finished are not even begun: how, then, can they be finished?' The man who does not know the beginning cannot know the end of art."

A later passage is worth giving, as showing how early what may be called the visionary entanglements within which Blake lived, moved, had his being, and wrought out his career, wove their spells around him:—

"With the Antique, Blake got on well enough, drawing with 'great care all or certainly nearly all the noble antique figures in various views.' From the living figure he also drew a good deal; but early conceived a distaste for the study, as pursued in Academies of Art. Already 'life,' in so factitious, monotonous an aspect of it as that presented by a model artificially posed to enact an artificial part—to maintain in painful rigidity some fleeting gesture of spontaneous Nature's—became, as it continued, 'hateful,' looking to him, laden with thick-coming fancies, 'more like death' than life; nay (singular to say) 'smelling of mortality'—to an imaginative mind! 'Practice and opportunity,' he used afterwards to declare, 'very soon teach the language of art:' as much, that is, as Blake ever acquired, not a despicable if imperfect quantum. 'Its spirit and poetry, centred in the imagination alone, never can be taught; and these make the artist:' a truism, the fervid poet already began to hold too exclusively in view. Even at their best—as the vision-seer and instinctive Platonist tells us in one of the very last years of his life (*MS. notes to Wordsworth*)—mere 'Natural objects always did and do weaken, deaden and obliterate imagination in me!'"

He began to be known about this time as a man who was original, by engraved designs from English history, of such subjects as 'King Edward and Queen Eleanor,' 'The Penance of Jane Shore'—designs, Mr. Gilchrist says, more in the manner of Mortimer than those in which his genius expressed itself more forcibly as years went on. Some of his water-colour drawings were varnished. He was employed, too, as engraver of the designs furnished by other more

popular inventors to the novels and periodicals of Harrison, Johnson, and other publishers. He made "illustrations to a show-list of Wedgwood's productions"—a task regarding which Mr. Gilchrist speaks with the contemptuous cant of transcendentalism,—just as if Cellini had thought it beneath his dignity to design sword-handles and breast-jewels, or Hogarth to imagine masquerade tickets,—just, moreover, as if Wedgwood had been a mere crockery-monger, and not an artist and an inventor, who did more in his generation (as is in this generation felt and acknowledged) in the diffusion of a feeling for beauty of form, grace of design, delicacy of colour, and the perfecting of material, than many a connoisseur who (to quote prescient Goldsmith) has since palmed himself off as profound by "talking of Pietro Perugino." It was during this period of service—or, as some would phrase it, servitude—that Blake was introduced to Stothard, and by him to Flaxman. Well may Mr. Gilchrist say that one whose paths were so far beyond the beaten track needed friends; but of these two, only one was kept by Blake. He parted company with Stothard, conceiving himself (as we shall see) pillaged by that artist in his 'Canterbury Pilgrimage'; and as life advanced he wearied of Flaxman, who spoke up in behalf of his magnificent yet incomplete genius to the last, after having at first aided him in the publication of poems, the beauty of which few, save men so large-minded as Flaxman was, could at that time appreciate. Blake indulged himself, in his manuscript diary, by suspicious and sarcastic epigrams—

My title as a genius thus is proved,—
Not praised by Hayley, nor by Flaxman loved.

We have no scruple in dwelling on this dark, and angry, and suspicious side of Blake's character, never before so clearly revealed to us as now, because his biographer has obviously done his utmost to turn the sting implied in it against those whose reputation may be thought to be thereby impaired, in place of liberally and manfully owning that his "divine child" could be a little lower than the angels in the violence and prejudice of his personal humanity. Of the sweetness and gentleness of Blake's nature there can be no doubt; but there can be as little that it was traversed by less genial moods. He was, however, from his birth obviously endowed with that fascination which attracts and retains those within its sphere in no common degree, even to the point of their not only countenancing, but defensively admiring, peculiarities such as are hardly compatible with sanity. Most of Blake's intimates, whether early or late, would not admit that his extraordinary sayings and doings were to be explained by the fact of his being mad. Mr. Gilchrist reasons quietly on the well-known anecdote of the painter and Mrs. Blake receiving a guest in their arbour in a state of nakedness, to whom they calmly declared that they were Adam and Eve; and he almost puts in a plea for "philosophical nudity." A greater proof of Blake's influence on those around him could not be shown than in the devotion and fidelity of his life's companion. It might have been predicated as impossible that one so singular could find a mate no less visionary than himself, or retain the affection of a more ordinary woman. But Blake did so. His wife, though disturbed during one period of her married life by jealousy (which, Mr. Gilchrist hints, was not totally causeless), was, in every respect, his faithful and loving companion from first to last. She assisted him in his artistic tasks. She made light of the narrow fortunes which were the inevitable consequence of his unworldliness. She believed in him as an oracle, however vague

and mystical his flights of poetry and prophecy might be; and the history of Old Age does not contain a more touching page than that on which is traced the decline of his life, and his peaceful, placid decease to his own singing, in a bare room, glorified for him with celestial presences,—with the attached aged sharer of his love, his disappointments and his visions watching by his side, in resigned grief and gentle ecstasy.

The two were married when the young artist was one-and-twenty; the bride up to her wedding-day not having learnt to write. Blake's father is said to have disapproved of the match,—but Flaxman stood by the young couple, and introduced his friend into society; among others to the "accomplished Mrs. Mathew," a blue-stocking of the second order, whose very name is now forgotten, but who then received at her house Mrs. Montagu, Mrs. Chapone, Mrs. Carter, Mrs. Barbauld, and others of their sisterhood, and at whose parties Nollekens Smith recollected to have heard Blake sing his own verses to melodies of his own composing. But this appearance of Blake in the London drawing-rooms did not last long. He was happier, it may be suspected, dreaming and designing—less happy, when compelled, for subsistence, to engrave the designs of those with whom he had little sympathy. The artist who could imagine a drawing, with all its exaggerations, so awful in its pathos as "Plague" (here reproduced), and the delicious grace of 'Queen Katherine's Dream' (where the music of Shakspeare's death-scene may be said to float across the paper), may be forgiven if he felt it as lost time to devote etching-needle and burin to what must have been disdained by him as petty and conventional.

As we go on, we find the artist, in his thirtieth year, annotating the Aphorisms of Lavater, and at last producing himself in his most original guise, as illustrator of his own poems, 'The Songs of Innocence and of Experience.' These, with the illustrations to 'Blair's Grave,' to the 'Book of Job' and the plate of the 'Canterbury Pilgrimage'—are the works of Blake by which he is best known. He was his own printer and publisher. His deceased brother and pupil, Robert Blake, disclosed to him in a dream by what manner of process his purpose could be brought to pass, and the last half-crown he possessed was spent by Mrs. Blake to procure the materials. Their manner of manipulation was revealed to him by "Joseph, the sacred carpenter." In all these works his wife was a sympathetic and a skilled assistant.

The "Songs" were followed by "the mystical illustrated poem of 'Thel,'" from which Mr. Gilchrist holds Stothard to have borrowed not a little, by 'The Marriage of Heaven and Hell,' and five 'Memorable Fancies.' Who will unravel such a mystery as the following from one of the five "Fancies"?—

"I was in a printing-house in hell, and saw the method in which knowledge is transmitted from generation to generation. In the first chamber was a dragon-man, clearing away the rubbish from a cave's mouth; within, a number of dragons were hallowing the cave. In the second chamber was a viper folding round the rock and the cave, and others adorning it with gold, silver, and precious stones. In the third chamber was an eagle with wings and feathers of air; he caused the inside of the cave to be infinite. Around, were numbers of eagle-like men, who built palaces in the immense cliffs. In the fourth chamber were lions of flaming fire raging around and melting the metals into living fluids."

The last years of the last century were busy ones with Blake. Johnson, the publisher, brought out a poem by him, 'The French

Revolution' (altogether forgotten), and gave him commissions for book-illustration. At Johnson's house he met many of his authors,—“got on” (we are told) “ill with Godwin,” and knit up a friendship with Fuseli, who always (as we have said) spoke with as much generosity as discrimination of the man and his works. Others of his friendships are less explicable, the poet's character being taken into account:—

“In 1792 the artist proved, as he was wont to relate, the means of saving Paine from the vindictive clutches of exasperated ‘friends of order.’ Early in that year Paine had published his *Second Part of ‘The Rights of Man.’* A few months later, county and corporation addresses against ‘seditious publications’ were got up. The Government (Pitt’s) answered the agreed signal by issuing a proclamation condemnatory of such publications, and commenced an action for libel against the author of ‘*The Rights of Man*,’ which was to come off in September; all this helping the book itself into immense circulation. The ‘*Friends of Liberty*’ held their meetings too, in which strong language was used. In September, a French deputation announced to Paine that the Department of Calais had elected him member of the National Convention. Already as an acknowledged cosmopolitan and friend of man, he had been declared a citizen of France by the deceased Assembly. One day in this same month, Paine was giving at Johnson’s an idea of the inflammatory eloquence he had poured forth at a public meeting of the previous night. Blake, who was present, silently inferred from the tenor of his report that those in power, now eager to lay hold of noxious persons, would certainly not let slip such an opportunity. On Paine’s rising to leave, Blake laid his hands on the orator’s shoulder, saying, ‘You must not go home, or you are a dead man!’ and hurried him off on his way to France, whither he was now, in any case bound, to take his seat as French legislator. By the time Paine was at Dover, the officers were in his house, or, as his biographer, Mr. Cheetham, designates it, his ‘lurking hole in the purlieus of London;’ and some twenty minutes after the Custom-house officials at Dover had turned over his slender baggage with, as he thought, extra malice, and he had set sail for Calais, an order was received from the Home Office to detain him. England never saw Tom Paine again.”

Here Mr. Gilchrist, taking advantage of a date, 1792 (that of the death of Reynolds), gives currency to a judgment of the great English painter, from one of the many MS. notes made by Blake on the far-famed Discourses:—

“‘This man was here,’ commences the indignant commentator, ‘to depress Art: this is the opinion of William Blake. My proofs of this opinion are given in the following notes. Having spent the vigour of my youth and genius under the oppression of Sir Joshua, and his gang of cunning, hired knaves—without employment, and, as much as could possibly be, without bread—the reader must expect to read, in all my remarks on these books, nothing but indignation and resentment. While Sir Joshua was rolling in riches, Barry was poor and unemployed, except by his own energy; Mortimer was called a madman, and only portrait-painting was applauded and rewarded by the rich and great. Reynolds and Gainsborough blotted and blurred one against the other, and divided all the English world between them. Fuseli, indignant, almost hid himself. I AM HID.’”

In ‘*The Gates of Paradise*,’ ‘*The Visions of the Daughters of Albion*’ (some of which are almost unparagoned in their audacious sublimity), in fact, with little exception, in all his subsequent works,—the list of which it is impossible to follow here ever so slightly,—Blake became wilder and wilder, grander and grander, less and less intelligible; but, at no part of his career, we submit, was he the “*Pictor Ignotus*,” over whose cruel fate Mr. Gilchrist pours out such overstrained jeremiads. In 1800 he was cordially taken in hand by Hayley. Whatever may be thought of the merits of

that man of letters, Cowper’s friend deserves loving recollection from all who delight in a noble, enthusiastic nature, without a black drop of envy in its blood. It is more easy to laugh at the sentimentalities which passed between him and “the Swan of Lichfield,”—more easy to make light of “the incoherent transactions” which damaged his reputation and disordered his fortunes, than it would be to cite one, himself an artist and poet, more helpful as a friend, more constant, and more courageous than he was. Had it not been so,—had not the smooth author of ‘*The Triumphs of Temper*’ believed in Milton,—had not his heart yearned with desire to minister to Cowper’s affliction,—how could he have entered into relations with such a correspondent as the writer of the following letter? Flaxman had made the two acquainted; and Hayley, with his characteristic impetuosity, brought the Blakes down to Felpham, under the idea of providing the artist with occupation and emolument. Blake wrote thus to Flaxman:—

“Dear Sculptor of Eternity,—We are safe arrived at our cottage, which is more beautiful than I thought it, and more convenient. It is a perfect model for cottages, and I think for palaces of magnificence, only enlarging—not altering its proportions, and adding ornaments and not principles. Nothing can be more grand than its simplicity and usefulness. Simple without intricacy, it seems to be the spontaneous expression of humanity, congenial to the wants of man. No other formed house can ever please me so well, nor shall I ever be persuaded, I believe, that it can be improved either in beauty or use. Mr. Hayley received us with his usual brotherly affection. I have begun to work. Felpham is a sweet place for study, because it is more spiritual than London. Heaven opens here on all sides her golden gates: her windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard, and their forms more distinctly seen; and my cottage is also a shadow of their houses. My wife and sister are both well, courting Neptune for an embrace. Our journey was very pleasant; and though we had a great deal of luggage, no grumbling. All was cheerfulness and good humour on the road, and yet we could not arrive at our cottage before half-past eleven at night, owing to the necessary shifting of our luggage from one chaise to another; for we had seven different chaises, and as many different drivers. We set out between six and seven in the morning of Thursday, with sixteen heavy boxes and portfolios full of prints. And now begins a new life, because another covering of earth is shaken off. I am more fanned in Heaven for my works than I could well conceive. In my brain are studies and chambers filled with books and pictures of old, which I wrote and painted in ages of eternity before my mortal life; and those works are the delight and study of archangels. Why then should I be anxious about the riches or fame of mortality? The Lord our Father will do for us and with us according to his Divine will, for our good. You, O dear Flaxman! are a sublime archangel,—my friend and companion from eternity. In the Divine bosom is our dwelling-place. I look back into the regions of reminiscence, and behold our ancient days before this earth appeared in its vegetated mortality to my mortal vegetated eyes. I see our houses of eternity which can never be separated, though our mortal vehicles should stand at the remotest corners of heaven from each other. Farewell, my best friend! Remember me and my wife in love and friendship to our dear Mrs. Flaxman, whom we ardently desire to entertain beneath our thatched roof of rusted gold. And believe me for ever to remain your grateful and affectionate WILLIAM BLAKE.”

The connexion thus auspiciously begun lasted for four years, and terminated by a natural separation.

We are here compelled to interrupt a narrative which we shall resume and conclude in our next number.

A Mining Journey across the Great Andes. By Major F. Ignacio Rickard. (Smith, Elder & Co.)

ALTHOUGH the value of the mineral productions of the United Kingdom amounts to upwards of 34,000,000*l.* sterling, these are insufficient to meet the demands which the British manufacturer makes upon the metallurgist. From Spain, from Cuba, from Chili, and from Australia, we import not only the precious metals, but copper and lead in very large quantities. The returns of our Custom-house show that, in 1862, we imported, chiefly from the countries named, the following ores:—Copper ore, 82,065 tons; copper regulus, 35,387 tons; nickel ore, 24,487 tons; cobalt ore, 8,425 cwt.; silver ore, 6,565 tons; lead ore, 3,081 tons; sulphur, 103,234 tons; and, in addition, there were large imports of metals and of the ores of iron, antimony, and manganese. So important to our enterprising manufacturers is a constant supply of the metalliferous ores, that we regularly expend largesums of money in sending agents to explore and examine new districts, and to introduce into known localities processes of smelting which are less wasteful than those in use by the natives. Of one of the Chilian smelting-works visited by Major Rickard, he says, “From the operations I saw carried on there, I should say about one-half of the copper *ought* to have been lost in smelting.” This, it must be remembered, was in a country from which last year we received 27,000 tons of copper ore, and 31,240 tons of copper regulus. South America is awaking to the importance of her vast mineral wealth. Brazil drew attention to her metallic stores in the International Exhibition; Bolivia has recently been examined by a young Englishman; and the Argentine Republic is zealously encouraging mining operations. The author of this volume informs us that, being at Valparaiso in 1862, he received an offer from the Government of the Argentine Republic to proceed to that country, “with the official appointment of Inspector-General of Mines.” The silver-mining district in the province of San Juan had recently been discovered, and Major Rickard’s first duty was to cross the Cordillera of the Andes and examine this important locality. He was also “to advise as to the best means of developing the mineral wealth and other resources of that extensive Republic.” In giving some account of his own outfit for his journey, our author conveys information which will prove of value to any future traveller over the same, or, indeed, any similar, mountainous route.

When the ascent of the Andes is described the book rises in character and increases in interest. Although the author’s style is ambitious and sometimes obscure, there are many passages which have a sufficient infusion of reality to make them pleasant reading. The following may be quoted as a favourable example of Major Rickard’s descriptive powers:—

“From this elevated position, as I gazed around me, all was barren and desolate; rugged rocks and mountains, snow-capped and inhospitable, with not a living thing to be seen, save the gigantic condor—that royal eagle of the Andes, which soars higher than any other of its species. These may be seen by hundreds, hovering above our heads, and watching for an opportunity of pouncing upon their prey—usually the poor, fatigued and overloaded mule, or the more tender young cattle, which drop down from exhaustion on the rough, inclement track. Even now we have just started a flock from their victim. Beneath yonder rock lies the skeleton of an animal but a few hours dead; nothing now remains but the bones and hide, almost every morsel of flesh having been picked off, and for years will that skeleton retain its present form and condition,

as if it were embalmed, decay being almost unknown in those altitudes. There are some hundreds of condors soaring about, and awaiting our departure to commence anew their carnivorous revels; but they soon tire, being already gorged, and alight on a ledge of rock about two hundred yards off. What a chance for my rifle! As quick as thought I descend from my casucha and unstrap it from the saddle; it is already loaded, and the report is given back by a thousand echoes. The terror-stricken condors take flight; all save one, which rolled over the edge of the precipice, vainly struggling with the leaden messenger that had reached him, and down he came with a heavy 'sough' on to the shingle at my feet. 'Grouse' (the Major's dog) was on to him in an instant; but, on examination, he begged to decline a closer intimacy, and kept at a respectful distance. I approached him, and found that a wing was broken, but it puzzled me how to lay hold of him. He was an enormous and very powerful bird, and I decidedly objected to make acquaintance with his formidable beak and talons; indeed, he flapped his wings about with such violence that I thought it better to send another bullet through him and despatch him at once. I was, however, saved this loss of ammunition by the arrival of my arriero, who quietly flung a lazo round his neck and held him while I despatched him with my hunting-knife. He measured from extremity of wing to wing 8 feet 7 inches. I took out some of the larger feathers, and the white collar or crest of down from off his neck, which I preserve as mementos of that trip."

In his progress to the mining district our author visited the city of Mendoza, which had just been destroyed by an earthquake:—

"I had heard (he writes) most lucid descriptions of the effect of the earthquake, and had seen some sketches of a portion of the ruins; but not the most remote idea of the reality had been conveyed to the mind by the most vivid of them. I gazed along the whole length of the street; not a single house was there to be seen standing—all was a confused mass of 'adobes,' beams and bricks! The street was filled upon a level with what remained of the walls of the houses on either side, which at a glance accounted for the fearful number of victims—upwards of 12,000—entombed beneath the ruins on that fatal 20th of March, 1861."

The difficulties, and indeed the dangers, of the passage across the Great Andes, were relieved by adventures which possessed great interest for our traveller, who enjoyed, with the zest of the hunter, the ostrich chase and the huanaco hunt on the Pampa.

Regarding the book before us as one written for the purpose of calling attention to the mining districts of the Argentine Republic, and of inducing English capitalists to avail themselves of the facilities afforded to adventurers by the Government of the country, we think the author in describing his journey to the mines has wasted space which might have been devoted to more exact information respecting the mines themselves. Let us hope that the Inspector-General of Mines, who speaks of himself as "a competent scientific man," intends yet to furnish us with a detailed description of the interesting silver-mining districts of San Juan, about which the 'Mining Journey' conveys only the most meagre information.

The Tontal district was discovered in August, 1860, by a Chilean miner, a political refugee, who was engaged in herding cattle. At a level of 6,000 feet above the sea, he discovered a metallic vein* cropping out on the surface. Analysis proved this to be a lode of very argentiferous galena (silver lead ore). The discoverer easily secured a legal title to the vein, and thus opened out a source of considerable wealth to the Confederation. Our author tells us that in May of the present year "there are at least 1,500 to 2,000 tons of ore extracted at Tontal whose average *ley* will be over 200 ounces (of silver) to the ton." The

number of mines opened, or, rather, we should suppose, of trials made, by the necessitous miners, who, possessing no capital, have not even the means of conveying the ores to the coast, and whose ore "lies there on the surface comparatively useless," is stated to be 100. "Some of the lodes are as wide as 3½ yards, and, on the whole, might average 1½ yard; so that a fair quantity of ore can be extracted daily. Many of the wider veins are comparatively poor (about 60 ounces to the ton), but, worked on a large scale, would pay remarkably well." The mean average produce of twenty-four samples of ore was 356 ounces of silver to the ton. Some description is also given of the mines of La Huerta, but it partakes too much of the style with which we are, unfortunately, too familiar in the prospectuses of new mining companies. Such passages as the following are in very bad taste:—"I can vouch for its being highly metalliferous; in fact, it is a perfect network of veins and lodes, cupriferous, argenteriferous, and auriferous."—"The very name of the Republic is in itself indicative of its mineral wealth."—"Any speculator offering even half of the real value of the ores might obtain them from the majority of miners." The Inspector-General tells us that his duties are "to see that the miners are properly treated." The above hint to speculators shows little regard to the interests of his *protégés*.

The Argentine Government will best consult its own interest by protecting the native miners from the rapacity of mere adventurers, whether from England or America. The uncertainty which attends all subterranean explorations—an uncertainty arising mainly from ignorance—has led to a system of gambling, which carries with it all the vices of the gambler; and ruin but too frequently convinces the adventurer of the misrepresentation of which he has been the dupe.

The Cotton Trade: its Bearing upon the Prosperity of Great Britain and Commerce of the American Republics, considered in Connection with the System of Negro Slavery in the Confederate States. By George M'Henry. (Saunders, Otley & Co.)

ABOUT the cotton trade Mr. George M'Henry says nothing which has not, during the last three years, been said over and over again by pro-slavery advocates. His blunders and his truisms are alike devoid of originality. The Southern States have hitherto been the chief producers of cotton for British factories, and the work of production has been accomplished by black slaves toiling under the supervision of the superior race; *ergo*, the Southern States must ever remain the chief producers of cotton, and Southern slaves may not be liberated until the human race has unanimously decided no longer to wear cotton fabrics. What has been must be: and those who desire a better state of things are either fools or malevolent agitators. To this conclusion do Mr. M'Henry's pages of numerals bring those who have the patience to read them, and are simple enough to be influenced by them. To re-open the Slave Trade would, in the author's opinion, be to confer a great boon on the African race; but it would not answer the purpose of the South to increase her servile population. Enough is better than a feast; and the Confederacy, having a sufficient supply of black labour, places her own interests before the welfare of African humanity, and has decided, from purely selfish considerations, not to return to the old import trade in negroes. "The Southerners," says Mr. M'Henry, "have, in their slaves, advantages comparable to a 'patent right,' which would be

entirely lost to them were the African Slave Trade re-opened. Cotton cannot be cultivated to advantage in the Confederate States—or in the West Indies—except by forced labour, and African labour can only be properly managed by the controlling influence of the white race. A 'strike' in the South would imperil an entire cotton crop. The following pages will, it is to be hoped, prove that the negro in the Confederate States is in his proper sphere of life, and that all attempts to change his present happy condition have not only been an injury to him, but that if the Southern people had swerved from their sound position in the matter they would have been surrounded by this time by hordes of black barbarians, instead of industrious and useful, well-clad, and well-fed labourers, with lighter work and more personal comforts than fall to the lot of any other class of farm hands." Like many other Southern pamphleteers, who, after vain endeavours to cajole Great Britain into premature recognition, have recently tried, with no better results, the effect of menace, Mr. M'Henry observes—"I have said, and I have given you evidences of the fact, that the hostility manifested towards England in America has hitherto been confined to the Northern States. I have reason to know, however, that the cold indifference of the British Ministry, and unfriendly disposition occasionally evinced, as well as the strong reluctance they have shown towards according the Southerners their right, is producing a marked change of feeling throughout the Confederacy—a nation that they might have made the most useful ally and warmest friend of this country." Yankee impudence has become a proverb! What shall we say of Southern effrontery? Why, from the first creation of the Union till its violent death in consequence of Abraham Lincoln's election, Southern politicians were conspicuous amongst the representative men of the Republic for their animosity against Great Britain—the birthplace of Abolition sentiments, and the consistent friend of the African race. No candidate for public honours in the South presumed to canvass his fellow-citizens until he had assured them that "hatred of England" was the first article of his political creed. Since the rupture, indeed, the old Southern cry, "Cotton is King," has been less often heard, and the leaders of secession have taken pains to flatter and fawn on the "old country"; but now that they see England is not to be fooled by blandishments, or goaded on by self-interest into desertion of sacred principles, they are beginning once again to bluster and rant, as they used to bluster and rant in the days of General Jackson. Mr. M'Henry speaks of Slave Abolition as an old-world folly of the last generation,—a folly of her part in which Great Britain has long since repented. We can assure Mr. M'Henry that he is greatly mistaken in this estimate of English feeling. Sympathizing with the South on the constitutional question of the right of secession, and awarding her full praise for the gallantry and determination with which she has met her enemies in the field, Englishmen regard her with distrust and repugnance *because* she is pledged to uphold the odious system which has brought all her present troubles upon her.

Diary of a Pedestrian in Cashmere and Thibet. By Capt. Knight, 48th Regiment. (Bentley.)

IN the spring of 1860 the author of these pages set out from Calcutta on a journey to the far-famed valley of Kashmir. With a grant of leave of absence for six months, he might fairly hope to add something to our knowledge of that

still unhackneyed country, and the even more unknown region of Ladak, which borders on it. But here, at the very outset, we must express our regret that he has not furnished the reader with a small map of his marches after passing the Pir-Panjal chain of mountains, like that which accompanies Baron Hügel's Travels. Such a map would have been much more useful than plates of the Birth of Krishnahadd Jain temples, which are really nothing *ad rem*. It is not to be expected that every reader will turn to his Atlas to trace out a series of places with uncouth names, and with the additional trouble of reconciling the author's spelling with that of the map he may chance to consult. For example, Pushkoom, at first glance, does not too much resemble the Posh Khum of Hügel,—neither is Khurbob immediately to be recognized in Kirbo, —nor Lamieroo in Lamu Yuru.

Capt. Knight went first to the central portion of Kashmir,—Srinagar. He then descended south to Islāmābād, and still further south to Ver Nág, or Tir Nág, which is mentioned by the Emperor Jehāngir in the following quaint fashion:—

"The source of the river Bhet (Jhelum) lies in a fountain in Cashmere, named Tirmagh, which, in the language of Hindostani, signifies a snake—probably some large snake had been seen there. During the lifetime of my father (Akbar) I went twice to this fountain, which is about twenty kos from the city of Cashmere. Its form is octagonal, and the sides of it are about twenty yards in length. I accompanied my father to this spot during the season of flowers. In some places the beds of saffron-flowers extend to a kos. Their appearance is best at a distance, and when they are plucked they emit a strong smell. My attendants were all seized with a headache, and though I was myself at the time intoxicated with liquor, I felt also my head affected. I inquired of the brutal Cashmeerians who were employed in plucking them, what was their condition, and they replied that they never had a headache in their lifetime."

From Ver Nág the author returned to Islāmābād and Srinagar; and, on July the 26th, resolved on an expedition into Little Thibet, and so travelled nearly east to Ladak. Thence he returned along the same line to Srinagar, and so by Mari and Rawal Pindi to Lahore. Not to speak of older travellers, Baron Hügel and Mr. Vigne, in 1835, passed over portions of the same route, and we do not find very much additional information in these pages. The author is a sportsman, but, except one grim bear, he does not seem to have slaughtered many of the denizens of the waste. He appears to have a taste for historical and antiquarian studies; but it was hardly worth while to occupy eighty pages with an essay on the religions of Kashmir and Thibet in which there is nothing new, and with reprints of papers so easily accessible as that by Capt. A. Cunningham 'On the Architecture of Kashmir.' We may say, *en passant*, that Capt. Cunningham's paper might have suggested to the author of these pages a better mode of spelling than that he has adopted. Such barbarous corruptions as "Mutton" for Martand or Matan are really too bad.

It is evident, however, that Capt. Knight has many of the qualifications of the real traveller. He has considerable power of observation, and a philosophic disregard of those hardships, difficulties and privations, which a wanderer in such regions as that which divides Srinagar from Ladak must encounter. The roads and bridges in that quarter are truly in a perilous state. Take, for example, the following description:—

"To-day we had the choice of two roads, one on either side of the torrent; that on the right bank was reported bad, and we accordingly decided upon the other, but an unexpected obstacle then

presented itself in the shape of a bridge of rope of a very considerable length, crossing the torrent. It was formed of the twigs of trees, and being in an unpleasantly dilapidated condition, the passage was a matter of some difficulty if not danger. To save the direct strain a number of the villagers took up their position to distend the side ropes, and having to get over the out-stretched legs of these officious aids, made the affair a very much more nervous proceeding than it would otherwise have been. The lowness of the side-ropes, and the oscillation of the rickety structure rendered the feat altogether a rather more amusing performance to the looker on than to the actual performer, and I was not sorry to reach the opposite shore. On the arrival of the coolies, they all hung back, and regarded the machine with utter astonishment, and when one of them did essay the passage, his coat caught in one of the twigs, about half way across, and not having the use of his hands, he was completely caught as in a trap, and unable either to advance or retire. In endeavouring to turn, his load nearly upset him, and there he remained until extricated by one of the villagers. A few of the coolies afterwards got across, and also the servants, with great trepidation, but the greater number, with the main body of the baggage, including, alas! all the cooking department, except one load, were afraid to essay the passage, and had to take to the bad road in despair. The fraction of the commissariat stores which did reach our side of the water turned out to be plates, knives, forks, and kettles, so that we had before us no prospect of breakfast until we arrived at a village some ten kos off, where a more respectable bridge was to re-unite us with our goods and chattels."

The apathy and indifference of the natives are also to be included in the list of travellers' trials. A reward of 20 rupees even, an enormous sum in those parts, was of little or no efficacy in stirring up the natives to search for a missing individual of Capt. Knight's party. With a provoking, but characteristic, reference to destiny, they would only repeat, "If it was the will of God that the body should be found, it would be found; if not, where was the use of looking for it?" Sometimes, in places where the need of assistance was greatest, the whole population would desert, and leave the traveller, with a beggarly account of empty hands, to manage for himself. Thus we read:—

"Neither of them, however, seemed to pay the slightest attention to my wants, and savage with thirst, I charged the whole trio, saluting the gentleman at the same time with an application of my stick. Instead of his jumping up, however, as I expected, I found that the unfortunate man was kept in his recumbent position by rheumatism, or some such ailment, and that, in my ignorance of Thibetian, and want of milk and patience combined, I had committed an atrocious and unwarrantable assault upon an invalid. Meantime, however, the lady was off like a shot, and soon returned from the dairy bearing both milk and flour, wherewith to appease the ferocity of her visitor. Having nearly choked myself with the meal and brought myself round again with the milk, I gave the invalid full compensation and satisfaction, as far as I was able, for my attack, and again took to the road in search of the bridge which was to re-unite us with our baggage and our breakfast. Before reaching it, however, I was the unfortunate cause of the entire abandonment of some half-dozen houses, by merely halting to sit down for a few minutes under a tree in their vicinity. Whether the inhabitants—who appeared to be all women—thought that I was going to open trenches and beleaguer them or not I don't know, but, after a few minutes, I used to see one of them dart out from behind a mud wall and scuttle away like a rabbit; then another lady would steal out, carefully lock the door, and with a child on her back and a couple of olive branches in rear, crawl over the housetop and out at the back garden, there taking to her heels, and vanishing with her convoy suddenly from sight. This operation being repeated in other tenements, I found myself

at last left in full and uninterrupted possession of the entire settlement I happened to be in the vicinity of, including the cocks, hens, firewood, dwelling-places, and messuages, &c. thereunto appertaining and belonging. When they re-occupied the evacuated premises I don't know, but Rajoo, I ascertained, wished them all no future happiness when, on coming up some time afterwards, he knocked at every door and looked down every skylight and chimney in the village without being able to procure as much as a light to ignite the tobacco in his 'hubble bubble.'"

In these delectable passes the entire valley is, in winter, totally submerged in snow, and a stranger might then pass over it, without knowing there were villages beneath his feet.

Before concluding this notice, it must be remarked that there are a great many inaccuracies in the rendering of common expressions, and in referring to common matters, which, it might have been thought, a writer who has been several years in India would have avoided. Thus that well-known book, the *Bagh o Bahār* is said to have been written to amuse a king of Delhi who was sick; whereas it was written to beguile the sick hours of the saintly preceptor of Amir Khusrau, as we are told in Mir Amman's Preface. So, too, it is strange that the author should not know that Ji, or as he writes it *Jee*, is a common affix to proper names to show respect, and is not to be translated "of my soul" as we find it here.

History of England, from the Fall of Wolsey to the Death of Elizabeth. By James Anthony Froude. *Reign of Elizabeth*, Vols. I. and II. (Longman & Co.)

Mr. Froude has made, as he says, an alteration in the form of his book. According to the course of his volumes these should be called the seventh and eighth of his *History of England*, but he has elected to call them the first and second of the *Reign of Elizabeth*. The accession of this queen he regards as marking a new epoch in the *History of the Reformation*. Some portions of his public may, so he conjectures, not care to go further with him than they have hitherto done; and his new readers, interested in the brighter period which is now dawning, "may not care to incur themselves with the earlier volumes." Those volumes, however, and these now before us are consecutive in their details. The story of England is told without interruption, though in this particular story of Elizabeth there is, in fact, the commencement of a second work.

As yet, there is that commencement only. The history of the reign of Elizabeth is narrated from her accession down to the death of Shan O'Neil,—that is, from 1558 to 1567,—merely nine years of a reign which did not reach its termination till 1603, so that this portion of Mr. Froude's work includes just one fifth part of the Queen's reign of forty-five years.

At her accession Elizabeth was in the twenty-fifth year of her age. Her life had known nothing of youth. She had passed through no girlhood, as we understand that term. She was not three years old when she lost that mother whose love could "teach a monarch to be wise," and barely fourteen when that monarch, her father, died. Saving some legendary rompings, her young life was that of a pale student rather than that of the daughter of a bluff king; and the study was made to some purpose, for Roger Ascham, who followed Grindal as her master, pronounced her exempt from female weakness. There is not a princess now living who could equal her in true scholarship,—for she added a knowledge of the dead languages to that of several living tongues; but in music, she would rather, in after life at least, hear 'The

Battle of Pavia' (her favourite piece) played by others than play it herself. Her delight in bravery of attire, when a woman, was possibly the effect of the simplicity of the wardrobe of which she was mistress in her earlier years. She has been thought to resemble her father in most things, her mother in none. In caution, and policy, and fearlessness, no doubt, her temperament and bearing were derived from her sire; but there was a light and incautious side of her character, which she could indeed restrain, but which had its indulgence in her younger days, when she went o'night in a barge on the Thames, and was gamesome with my Lord Admiral, and gave rein to her wit. In this indulgence we see the influence of the mother's blood. And we see it, too, in the frank and unsuspecting way in which she greeted, we may say furthered, her thankless sister's accession. Cloistered at Ashridge, imprisoned in the Tower, watched at Woodstock, Elizabeth bore herself with such prudence, circumspection, reserve, and woman's wit, that her acutest enemy could not find pretext for wreaking vengeance upon her. But the strain upon her faculties must have been intense, and one may believe that there was a time when she almost despaired, so heart-felt seems her exclamation on learning that she was Queen of England,—“This is the Lord's doing, and it is marvellous in our eyes!”

And what was her inheritance?—war, commercial depression, national disgrace, and the almost universal enmity of every nation, every one, at least, that was not Protestant. But she was equal to her burden and its duties. Rome denied her right to the Crown, and she replied by the Act of Supremacy. From this point Mr. Froude starts, certainly with vigour, over the course; and presents to the reader by the way his views of the religious policy of Elizabeth, —the love-passages in her life,—her relations at home,—her missions abroad,—her difficulties with Scotland, France and Spain,—her Court life,—the carrying on of her wars in foreign lands, and in Ireland,—a review of the history of the latter country,—the story of Mary Stuart, down to the murder of that lank and effeminate lad, Darnley,—and the story of Ireland, down to the death of that fascinating rebel, Shan O'Neil, whose presence in London and at the Court of Elizabeth led to the publication in France, of the rare but once famous little volumes,—“*Histoire véridique des Amours de la Reine Elisabeth*,” or under a title to something of the same effect.

In these volumes, then, there are only the opening scenes to a great drama, one act out of the five. It is, therefore, as yet, too early to judge altogether as to the author's skill, or powers, or faithfulness in delineating the principal character, Elizabeth, or in massing the groups and detailing the motives of those by whom she was surrounded. In our extracts, therefore, we shall confine ourselves to illustrations of individuals and incidents, as they are narrated by the author, and defer examination of the views, arguments and conclusions of the author till we have followed him much further in the progress of his work. In this course we are the more justified, as Mr. Froude may himself find reason to modify, or even altogether change, many of his opinions. He is one who, confessedly, arrives too hastily at conclusions, or may be unwittingly induced to do so, when apparent facts, which are really not facts at all, agree or seem to agree with his theories.

We must, however, first make some remark on Mr. Froude's manner of compiling material and drawing deductions from it, for and in his History. Mr. Froude has, of course, been occupied by researches among the archives at Simancas, in Spain. Some year or so ago, having come

upon various letters of De Quadra, Bishop of Aquila, the Spanish ambassador in London, addressed to his master, Philip the Second, he published an account of his discovery, and the inferences he drew from it. Substantially, the two combined were to this effect: that the scandal of the reported love-passages between Elizabeth and Dudley had attracted the Spaniard's attention. It was during the first five years of Elizabeth's reign that De Quadra was ambassador here. He thought there was exaggeration in the reports, but Elizabeth was a wayward and a heretic woman, and both Catholics and Protestants judged her with rigour. Dudley's wife was as good as incarcerated in a country house, and her death was spoken of as an event likely soon to occur. Cecil remonstrated with the Queen, who commissioned Dudley and his sister to speak of a marriage between Elizabeth and the Archduke. The two heralds of love were, however, distrusted. Time passed on, war came and went with it, and love and marriage were forgotten, when Cecil, in 1560, voluntarily informed De Quadra that the Queen had yielded government and person to Dudley, that the murder of Lady Dudley was in contemplation, that Elizabeth would then marry Dudley, that ruin would ensue, to escape from which Cecil himself was about, he said, to retire altogether from public affairs. Soon after, Dudley's wife suddenly died, and the Queen told De Quadra, so the latter writes, that Amy Robsart had broken her neck by a fall down stairs. The Spaniard further wrote that at a subsequent Cabinet Council, Cecil being present and active, it was proposed to dethrone Elizabeth, send her with Dudley to the Tower, satisfy the Protestants with a public explanation, and choose a king who should be acceptable to them and the Catholics! Cecil proposed, so it is alleged, that the Tudor family altogether should be declared ineligible to the throne. Some persons had proposed Darnley, and the Catholics would have accepted him, but Cecil was for the Earl of Huntingdon, a descendant of the House of York, whom the Protestants would acknowledge. To select a king who would be recognized by both parties seemed impossible. Thereupon, the Earl of Hertford suddenly married Lady Catherine Grey, sister to Lady Jane, and this was deemed to be Cecil's secret work, with a view of helping them to ascend the throne. Such fears are said by the bishop to have prevailed lest the deposition of Elizabeth should be followed by anarchy, Mary Stuart, and a French invasion, that Elizabeth was allowed to keep her place, the murder of Amy Robsart was glossed over, and the Queen's honour was held to be saved. The bishop also states that Dudley, Sir Henry Sidney, and, lastly, Elizabeth herself, came to him, with propositions not only of marriage with Philip, but offers to overthrow Protestantism and re-establish the Papal supremacy in England. But for Cecil, the ruin of the Queen and the realm would have been complete!

Such was the substance of the documents found by Mr. Froude, who gave credence to their contents, and asked credit for them on the part of his public, on the avowed ground apparently that though De Quadra would lie to all the world besides, he would not dare utter a lie to his master! Now, by far the most important of the above communications made by De Quadra to his master, is that which refers to the Cabinet Council which followed Amy Robsart's death and the apparently imminent marriage of the Queen and Robert Dudley. At that Council, Mr. Froude stated on the authority of De Quadra, that proposals were made to dethrone and imprison the Queen,

shut Dudley up in the Tower, overturn the Tudor dynasty, and look out for that impossible thing, a monarch who would be acceptable to all the contending factions. Mr. Froude, however, now confesses that what followed the death of Lady Dudley “is full of obscurity,” and he adds these humiliating words,—words which might be called truly honest, but that essentially he retracts nothing, though his avowal renders the whole story of the Cabinet Council, as told by a man who was a master in falsehood, utterly incredible, and throws discredit on every assertion advanced by the ambassadorial prelate who, we are told, lied to everybody except his master:—

“De Quadra's letters for the six weeks which followed the murder are lost. There remain only at Simancas abstracts of their contents, which tell the story most imperfectly. On my first perusal of them, I sent a hasty paper from Spain to *Fraser's Magazine*, in which there are several mistakes, which I take this opportunity of acknowledging. I have no excuse to offer, except that the paper was written in the first excitement of what appeared to me an important discovery. From the essential part of what I then wrote I have nothing to retract; but I admit fully that I misread the notes which refer to what took place at the Council after Amy Robsart's murder. They consist of a series of unconnected propositions, loosely strung together; and to make mistakes in hurriedly reading a foreign language in manuscript is not difficult. I subsequently took careful copies of these and all the MSS. from which I quote in this history.”

Our interest is still great in the death of Amy Robsart; and Mr. Froude's summary of the proceedings that were taken to inquire into the cause of her fate merits attention:—

“In deference to the general outcry, either the inquiry was protracted, or a second jury, as Dudley suggested, was chosen. Lord Robert himself was profoundly anxious, although his anxiety may have been as much for his own reputation as for the discovery of the truth. Yet the exertions to unravel the mystery still failed of their effect. No one could be found who had seen Lady Dudley fall, and she was dead when she was discovered. Eventually, after an investigation apparently without precedent for the strictness with which it had been conducted, the jury returned a verdict of accidental death; and Lord Robert was thus formally acquitted. Yet the conclusion was evidently of a kind which would not silence suspicion; it was not proved that Lady Dudley had been murdered; but the cause of the death was still left to conjecture; and were there nothing more—were Cecil's words to De Quadra proved to be a forgery—a cloud would still rest over Dudley's fame. Cecil might well have written of him, as he did in later years, that he ‘was infamed by his wife's death’; and the shadow which hung over his name in the popular belief, would be intelligible even if it was undeserved. A paper remains, however, among Cecil's MSS., which proves that Dudley was less zealous for inquiry than he seemed; that his unhappy wife was indeed murdered; and that with proper exertion the guilty persons might have been discovered. That there should be a universal impression that a particular person was about to be made away with, that this person should die in a mysterious violent manner, and yet that there should have been no foul play after all, would have been a combination of coincidences which would not easily find credence in a well-constituted court of justice. The strongest point in Dudley's favour was that he sent his wife's half-brother, John Appleyard, to the inquest. Appleyard, some years after, in a fit of irritation, ‘let fall words of anger, and said that for Dudley's sake he had covered the murder of his sister.’ Being examined by Cecil, he admitted that the investigation at Cumnor had, after all, been inadequately conducted. He said ‘that he had oftentimes moved the Lord Robert to give him leave, and to countenance him in the prosecuting of the trial of the murder of his sister—adding that he did take the Lord Robert to be innocent thereof; but yet he thought it an easy matter to find out

the offenders—affirming thereunto, and showing certain circumstances which moved him to think surely that she was murdered—whereunto he said that the Lord Robert always assured him that he thought it was not fit to deal any further in the matter, considering that by order of law it was already found otherwise, and that it was so presented by a jury. Nevertheless the said Appleyard in his speech said upon examination, that the jury had not as yet given up their verdict. If Appleyard spoke the truth, there is no more to be said. The conclusion seems inevitable, that, although Dudley was innocent of a direct participation in the crime, the unhappy lady was sacrificed to his ambition. She was murdered by persons who hoped to profit by his elevation to the throne; and Dudley himself—aware that if the murder could be proved public feeling would forbid his marriage with the Queen—used private means, notwithstanding his affectation of sincerity, to prevent the search from being pressed inconveniently far. But seven years had passed before Appleyard spoke, while the world in the interval was silenced by the verdict; and those who wished to be convinced perhaps believed Dudley innocent. It is necessary to remember this to understand the conduct of Cecil."

Here is a scene between Elizabeth and Dudley which touches on the sentiments of the Queen towards him:—

"Love for Dudley Elizabeth probably did not feel; a strong fancy rather, which contradiction made more violent, and from which she turned away herself whenever those around her seemed disposed to yield. She proposed to make the favourite a peer, and the patent was drawn out; but when it was brought to her to sign she cut it in pieces with a penknife, saying that 'the Dudleys had been traitors through three descents.' A lovers' quarrel followed. 'The lady half relented. 'Robin was clapped on the cheeks with No, no, the bear and the ragged staff is not so soon overthrown'; and they 'were as great as ever they were.' But when the courtiers said, marry him then, the Queen would 'pup with her lips: she would not marry a subject.' 'Men would come and ask for my Lord's grace'; and when they said, 'She might make him a king,' 'that she would in no wise agree to.'"

Decidedly the best passages in these volumes are in the pages referring to the death of Darnley, the young husband, scarcely one-and-twenty, of Mary Stuart. Not a year had elapsed since the murder of Rizzio,—which Mary had sworn to avenge, or never to rest,—and she was, moreover, now in love, after her fashion, with Bothwell, and weary of—nay, loathing—her young mate. If the murderers of that fair and false youth had not been such wretched blunderers, the fame of her whom Mr. Froude brands as the chief murderess would never have been assailed. As it is, the victim was so contemptible, save in his fond, almost fierce, returns of affection for his wife, and the after-sufferings of Mary Stuart were so overwhelming, yet supported with such touching dignity, that in this case of mere brutal slaying there has been less regard for the victim than for the criminal.

Mary had expressed her burning desire to be rid of Henry Darnley, and the band of nobles at Craigmillar had pledged themselves to obtain the riddance by other means than a divorce. She had pardoned his greatest enemies, as if to strike terror into his mind, while he lay, sinking under some mysterious illness, at Glasgow. Mary's visit there to the doomed man only increased his terror, till, in a tone of kindness, she asked him the cause of his illness:—

"A soft word unlocked at once the sluices of Darnley's heart; his passion gushed out uncontrolled, and with a wild appeal he threw himself on his wife's forgiveness. 'You are the cause of it,' he said; 'it comes only from you who will not pardon my faults when I am sorry for them. I have done wrong, I confess it; but others besides me have done wrong, and you have forgiven them; and I

am but young. You have forgiven me often, you may say; but may not a man of my age for want of counsel, of which I am very destitute, fall twice or thrice and yet repent and learn from experience? Whatever I have done wrong forgive me; I will do so no more. Take me back to you; let me be your husband again, or may I never rise from this bed. Say that it shall be so,' he went on with wild eagerness; 'God knows I am punished for making my God of you—for having no thought but of you.' He was flinging himself into her arms as readily as she could hope or desire; but she was afraid of exciting his suspicions by being too complaisant. She answered kindly that she was sorry to see him so unwell; and she asked him again why he had thought of leaving the country. He said that 'he had never really meant to leave it; yet had it been so there was reason enough; she knew how he had been used.' She went back to the bond of Craigmillar. It was necessary for her to learn who had betrayed the secret, and how much of it was known. Weak and facile as usual, Darnley gave up the name of his informant; it was the Laird of Minto; and then he said that 'he could not believe that she who was his own proper-flesh would do him harm; if any other would do it,' he added with something of his old bravado, 'they should buy him dear unless they took him sleeping.' Her part was difficult to act. As she seemed so kind, he begged that she would give him his food; he even wished to kiss her, and his breath after his illness was not pleasant. 'It almost killed me,' she wrote to Bothwell, 'though I sat as far from him as the bed would allow: he is more gay than ever you saw him; in fact he makes love to me, of the which I take so great pleasure that I enter never where he is but incontinent I take the sickness of my sore side which I am so troubled with.' When she attempted to leave the room he implored her to stay with him. He had been told, he said, that she had brought a litter with her; did she mean to take him away? She said she thought the air of Craigmillar would do him good; and as he could not sit on horseback she had contrived a means by which he could be carried."

After her departure, Darnley lay perplexed by heavy suspicions. Mary, meanwhile, wrote this note to her paramour, Bothwell:—

"I pretend," she wrote, "that I believe what he says; you never saw him better or heard him speak more humbly. If I did not know his heart was wax, and mine a diamond whereinto no shot can enter but that which comes from your hand, I could almost have had pity on him; but fear not, the plan shall hold to the death." If Mary Stuart was troubled with a husband, Bothwell was inconvenienced equally with a wife. 'Remember in return,' she continued, 'that you suffer not yourself to be won by that false mistress of yours, who will travel no less with you for the same; I believe they learnt their lesson together. He has ever a tear in his eye. He desires I should feed him with my own hands. I am doing what I hate. Would you not laugh to see me lie so well and dissemble so well, and tell truth betwixt my hands. We are coupled with two bad companions. The devil sunder us and God knit us together to be the most faithful couple that ever he united. This is my faith—I will die in it. I am writing to you while the rest are sleeping, since I cannot sleep as they do, and as I would desire—that is in your arms, my dear love; whom I pray God preserve from all evil and send you repose.'"

According to Mr. Froude, "criminal passion in a woman becomes almost virtue, in its utter self-abandonment,"—a maxim which is thus illustrated in another portion of the letter:—

"Have no evil opinion of me for this," she concluded; 'you yourself are the cause of it; for my own private revenge I would not do it to him. Seeing then that to obey you, my dear love, I spare neither honour, conscience, hazard, nor greatness, take it I pray you in good part. Look not at that woman whose false tears should not be so much regarded as the true and faithful labour which I am bearing to deserve her place; to obtain which—against my nature—I betray those that may hinder me. God forgive me, and God give you,

my only love, the happiness and prosperity which your humble and faithful friend desires for you. She hopes soon to be another thing to you. It is late. I could write to you for ever; yet now I will kiss your hand and end.'"

Ultimately, Darnley was got to Kirk-a-Field, the desolate house near the old town walls of Edinburgh,—and, after various devices by which to get rid of him, he was still alive, but trembling, on Sunday, 9th February, 1567:—

"It was a high day at the Court: Sebastian, one of the musicians, was married in the afternoon to Margaret Cawood, Mary Stuart's favourite waiting-woman. When the service was over, the Queen took an early supper with Lady Argyle, and afterwards, accompanied by Cassilis, Huntly, and the Earl of Argyle himself, she went as usual to spend the evening with her husband, and professed to intend to stay the night with him. The hours passed on. She was more than commonly tender; and Darnley, absorbed in her caresses, paid no attention to sounds in the room below him, which, had he heard them, might have disturbed his enjoyment."

The sounds arose from the awkwardness of the men who were disposing of the powder in the room below:—

"They blundered in the darkness. Bothwell, who was listening in the room above, heard them stumbling at their work, and stole down to warn them to be silent; but by that time all was in its place. The dark mass in which the fire spirit lay imprisoned rose dimly from the ground; the match was in its place, and the Earl glided back to the Queen's side. It was now past midnight. Hay and Hepburn were to remain with the powder alone. 'You know what you have to do,' Ormeston whispered: 'when all is quiet above, you fire the end of the lint and come away.' With these words Ormeston passed stealthily into the garden. Paris, who had been assisting in the arrangement, went up stairs to the King's room, and his appearance was the signal concerted beforehand for the party to break up. Bothwell whispered a few words in Argyle's ear; Argyle touched Paris on the back significantly: there was a pause—the length of a Paternoster—when the Queen suddenly recollected that there was a masque and a dance at the Palace on the occasion of the marriage, and that she had promised to be present. She rose, and with many regrets that she could not stay as she intended, kissed her husband, put a ring on his finger, wished him good night, and went. The lords followed her. As she left the room, she said, as if by accident, 'It was just this time last year that Rizzio was slain.'"

It was an ominous style of leave-taking, and the terrified Darnley sought some solace in opening a prayer-book:—

"He opened the Prayer-book, and read over the 55th Psalm, which, by a strange coincidence, was in the English service for the day that was dawning. These are the last words which are known to have passed the lips of Mary Stuart's husband: 'Hear my prayer, oh Lord, and hide not thyself from my petition. My heart is disquieted within me, and the fear of death is fallen upon me. Fearfulness and trembling are come upon me, and an horrible dread hath overwhelmed me. It is not an open enemy that hath done me this dishonour, for then I could have borne it. It was even thou, my companion, my guide, and my own familiar friend. Forlorn victim of a cruel time! Twenty-one years old—no more. At the end of an hour he went to bed, with his page at his side. An hour later they two were lying dead in the garden under the stars. The exact facts of the murder were never known—only at two o'clock that Monday morning, a 'crack' was heard which made the drowsy citizens of Edinburgh turn in their sleep, and brought down all that side of Balfour's house of Kirk-a-Field in a confused heap of dust and ruin. Nelson, the sole survivor, went to bed and slept when he left his master, and 'knew nothing till he found the house falling about him'; Edward Seymour was blown in pieces; but Darnley and his page were found forty yards away, beyond the town wall, under a

tree, with 'no sign of fire on them,' and with their clothes scattered at their side. Some said that they were smothered in their sleep; some that they were taken down into a stable and 'winded'; some that 'hearing the keys grate in the doors below them, they started from their beds and were flying down the stairs, when they were caught and strangled. Hay and Hepburn told one consistent story to the foot of the scaffold:—When the voices were silent overhead they lit the match and fled, locking the doors behind them. In the garden they found Bothwell watching with his friends, and they waited there till the house blew up, when they made off and saw no more. It was thought, however, that in dread of torture they left the whole dark truth untold; and over the events of that night a horrible mist still hangs unpenetrated and unpenetrable for ever. This only was certain, that with her husband Mary Stuart's chances of the English throne perished also, and with them all serious prospect of a Catholic revolution. With a deadly instinct the world divined the author of the murder; and more than one nobleman, on the night on which the news reached London, hastened to transfer his allegiance to Lady Catherine Grey."

In comparing the descriptions of this event by Mignet and Froude, we find such differences in citations of authorities as may have arisen from each author having used a different translation of the document cited. In picturesque-ness of detail they are nearly equal, but Mr. Froude gives some touches to his picture which his predecessor cannot equal, and yet which are thoroughly French in spirit, character, and sometimes expression.

Mr. Froude accepts the documents on which the guilt of Mary in this matter is held to be proved, as genuine and authentic. His grounds for doing so he promises to discuss in a future volume. Meantime, the sad tale which we have abridged, he has told with great power; but how far he is justified in his conclusions on this and on other matters can only be considered when his history of the reign of Elizabeth has made much further progress.

NEW POEMS.

Art and Fashion: with other Sketches, Songs, and Poems. By Charles Swain. (Virtue Brothers & Co.)—Few men have excelled Mr. Charles Swain as a poetic devotee. To song he has given the happy labour of so many years that, since he began to write, smooth brows have grown furrowed, and locks that told of the strength of youth have caught the silver gleam. It is pleasant, then, to find that this volume, if it reminds us inevitably of the touch of time, reminds us also of the qualities that brave it. In tenderness, in charity, in a sympathy that is at times buoyant and arch, the poet still shows the freshness of his prime. No doubt in some of his pieces the theme is slighter, the treatment vaguer than we could wish; but there is no decline in that mental brightness and purity which are among the best charms of poetry, whether expressed in life or verse. The volume begins with a series of poetic dialogues, in which Art and the artist's life are variously portrayed. Here we have introduced Leonardo da Vinci, Giulio Romano, and such modern names as Reynolds, Gainsborough, and even Haydon. The individuality of all these characters is well preserved. The sketch entitled 'Reynolds,' for instance, very happily contrasts the shrewd common sense of the artist with the simple enthusiasm of the poet Goldsmith. To the eye of the latter, Nature herself seems consciously to obey an instinct of beauty:—

GOLDSMITH. To me,—nay, do not laugh,—in sooth, to me
There is a spirit in creation which
Seems cognizant of Art! The woodland stream
Ripples its sylvan course by mead and rock,
By nest of moorland lark, by park of deer,
Or sedgy nook, that would a painter choose;
The smallest flower that decks the hem of Spring
Seeks, as by instinct, some romantic spot,
Some shady slope, to dress its beauty in.
Earth closely knits in universal Art
The commonwealth of seasons, and their change;
Nature, a colourist—supreme as truth—
Paints with a pencil dipped in setting suns!

REYNOLDS. You sail in Fancy's barque, and touch on shores

Seen by the dreamer's eye:—beware the rock!
GOLDSMITH. Nay, dream it is not—but a certainty!
The wild rose climbs the gate, or slyly seeks
Some old white gable to display herself;
Conscious of contrast, or, in playful mood,
Toys with the sun, and kisses her own shade.

—In all this there is true poetry both of suggestion and form. Further on, the ardent Goldsmith glorifies Art as pure inspiration. It may be such, but in the efforts of man the best proof of inspiration is the capacity it gives for patient labour. The prosaic view of the matter is thus insisted on by Sir Joshua:—

REYNOLDS. Poet thou art—and Nature form'd thee such,
But all too wild a spirit for that art
Where Judgment, more than Fancy, sits and acts.
Who wins must labour! not await the hour
Of some descending vision, some fair muse,
Seen in the dreams of foolish votaries.
To know one's object, and to learn the mode
Of reaching best that object; profiting
By every study ancient Art hath left;
By contemplation, and laborious zeal;
These, humble as they show and poor in sound,
Have royal right to epithets divine!
These will achieve what Dreamers ne'er achieve,
Led by the hope of some propitious star!
Some power, not won by labour, but a gift!
Alas, these gifts, how many a churchyard tells
Of broken hearts, of tears, of blighted hopes!
The Halls of Fate are crowded by the Gifted;
The very dust is consecrate to woes,
Which found their birth in the insane belief
That untaught genius wins a world's renown.

—Each side of the question, we apprehend, has its truth. The impulse that rejects labour has no strength, the labour that disavows impulse has no dignity. From the colloquy between young Gainsborough and his mother, we cite a series of charming word-pictures, in which the painter indicates the bent of his genius:—

Death cannot rob the artist of his due,
For it enricheth e'en his very dust!
And for his life—think of his glowing life!
To linger in the light of golden eyes;
Take lessons of the clouds, the streams, the hills;
Ramble 'mid woody rocks and winding glades;
To watch the panorama of the roads,—
The rustic cart to distant market bound,
The harvest waggon on its rumbling way,
Children beneath the hedgerow gathering haws,
The ploughman and his team, or tripping lass
With wicker basket and her weekly eggs.
All country pictures have a charm for me!
The sheep that spot the mead, like drifting snow;
The lowing kine within the sedgy pool;
Crows wandering home before the dusk of eve;
The aged woodman she'll'ring from the storm;
Even the shepherd dog, by meadow gate,
Waiting some well-known footstep, are enough
To fill my mind with pictures yet to be!

—The remainder of Mr. Swain's volume is composed of shorter poems and songs. The best of these evince his old power in appealing to the domestic affections, and a faculty of writing words for music in which he has few rivals.

Tom Hartley: a Lyrical Ballad. (Taken from *Life*.) By Alesgar Hay Hill. (Tweedie.)—This little ballad, comprised in four pages, will bear favourable comparison with much so-called poetry of greater pretensions. "Tom Hartley" is simply an itinerant knife-grinder of Westmoreland. The aim of the poem is to show with how few goods of fortune a heart may be content that has a spring of enjoyment in its own healthy sympathies. A short extract will at once place Tom before the reader:—

An honest hand that gets him bread,
A heart that keeps content,
These are his wealth—and in their stead,
What better might be sent?
And here ofttime beside the road
He at his task is seen:
Or yonder, where 'th' old elm-tree shades
The dappled village green.
From dawn to dark his wheel is heard
As blithesome as a bee;
While here a word, and there a word,
As briskly goes he.
To each he gives his golden smile,
For all are known to him,
From childhood bright as apple-bloom
To old age hoar and dim.
For think not toll and that fierce strife
Which sometimes labour brings,
Hath blurred the beauty of his life,
Or lost him happier things.
But rather hath he ta'en a zest
From this his hard employ;
As 'twere a whistle at the heart
To give an edge to joy.

Mr. Hill's verses are throughout pleasing and lively,—at times, picturesque. But the chief merits of the ballad are its genial purpose and the completeness with which it is worked out.

Love and Jealousy, Europa, and other Poems. By the Rev. Gerard Lewis, B.A. (Hardwicke.)—In his longer poems, the first of which is avowedly an imitation of Ariosto, Mr. Lewis gives us a series of sylvan and sea pictures to which the praise of grace (though somewhat conventional grace) cannot be denied. Elegance, not force, is his characteristic. In his minor pieces, however, we are now and then arrested by a true and bold touch which hints at powers as yet undeveloped. As an illustration, we quote the following sonnet:—

ST. THOMAS A BECKET.
O turbulent saint, within this spot I stand,
Where thou didst breathe thy murder'd life away,
Flying in vain the sacrilegious hand
Of hired assassins who their king obey!
Along these cloisters from the palace near
Methinks I see thee come on wings of fear;
Through this lone chapel—up the steps—and where
With light eternal blazed the high altar there—
In vain!—Thy foes have seized and hurled thee down;
The blood-bespatter'd pavement tells its tale;
Far off each darken'd aisle appear'd to frown,
And all the sacred lights burnt cold and pale;
And when those sounds of strife had pass'd away,
A double silence on the midnight lay.

The conscious hush, the darkness that may be felt, are finely conveyed in the closing lines. Mr. Lewis is at present too much under the influence of models. We counsel him to rely more upon his own impulses and powers of observation.

Poems, Original and Translated. By S. H. F. (Longman & Co.)—These poems, though without profound thought or brilliant fancy, have the charm of pure and exalted feeling. They are pervaded by that sweet influence of goodness which, in life, attracts us more than intellectual gifts. It would be difficult to quote from them any striking passage, but we closed the book—which, by the way, is daintily illustrated—with grateful respect for its author.

The Pauliad: an Epic Poem. (Maxwell.)—It was a bold design to make the Apostle Paul the hero of an epic. We admit that a grander central figure could scarcely be conceived, and that the events of the Apostle's life are almost as various and romantic as any that imagination could devise. But where the theme is so exalted the genius should be equally so. 'The Pauliad' opens as follows:—

Of God's chief-chosen instrument to bring
Man to the knowledge of the truth I sing:
Of him whose faith and energy combined,
Wrought wondrous changes in the human mind:
Whose fervent zeal and toilsome travel spread
Revealed religion: and the Gospel sped
'Mongst heathen nations; hitherto immersed
In darkness deep;—whose idols he dispersed—
Gave to the winds their mythologic lore,
Made them with him the one true God adore:
Subverted systems; worship introduced,
Before unknown—and by his works produced
New thoughts, new hopes, new motives and new rules,
That put to shame the wisdom of the schools:
Exalted human nature to its bounds;
Till with his fame the universe resounds:
His trials, visions, woes while I indite,
Come, inspiration, aid me to recite!

How much the author needed the "inspiration" which he here invokes may be guessed from our example. His appeal to the Muse, however, was more judicious than successful. Throughout his six books we cannot find one proof that she responded.

NEW NOVELS.

Margaret's Secret and its Success. By Mrs. Carey Brock. (Seeley & Jackson.)—It has been a favourite idea with authors and authoresses of late to imagine heroines burdened with some tremendous secret, which haunts them night and day, leads them into paths of deceit and fraud, and to artifices of all kinds by which they may mislead those they have sworn to honour; such are the Lady Audleys, Aurora Floyds and Lady Masons; but Mrs. Brock has endowed her heroine with a secret that brings peace to her own heart and happiness to those with whom she dwells. The early loss of a good mother had been the first sorrow of her young life, a heavy grief, casting a deep shadow on her existence: it was her hand that planted the daisies and heartsease on that mother's grave, and a rose in later years. "When Margaret's fingers

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were grown skilful enough for work, the first money she earned for herself was to be all her own,—she had made her father promise it should be so,—and when on the Sunday after, as they passed the churchyard, he saw a newly-planted rose-tree on his wife's grave, he needed not to inquire whence it came, or why she had wished her first earnings to be her own, promising all future ones should be her father's." This mother had been a woman of a "meek and quiet spirit," who feared God and walked in His ways. The neighbours would say of her to Margaret, "Whether people spoke up rough or not, she always had the 'soft answer' ready." And so Margaret's childhood was lonely and unhappy; but a day came when she was led to believe that, devoted as was a mother's tender love and pity for her child, there was a deeper compassion yet; that, constant as was a mother's care, there was a yet more careful watchfulness. And "this wondrous love, this deep compassion, were to be found in Jesus. He was the Friend that never changed; His was the eye that never slumbered or slept; even when a mother should forget, He has promised to remember." The truth of this wondrous story went home to Margaret's heart: no more loneliness,—no more discontent,—no more craving for that which God in His Providence had not seen fit to grant. With these good influences kept alive in her heart by reflection and prayer, our heroine's character is beautifully developed: there is nothing impossible in her acts; full of womanly tenderness and hopefulness, she is the healer of differences at home. A somewhat trying stepmother and a high-spirited brother bringing often disordered days, she is soon obliged to exchange this country life for a new world; a situation of trust in a family in Belgravia is undertaken, where new and trying duties devolve on her, and where her good principles stand the test of varied circumstances of difficulty and trial, leading many to wonder and inquire what power it was that enabled that young and naturally timid girl to meet them so cheerfully and bravely. We wish not to spoil the interest of the volume by entering into more details. There is every reason to praise the tone and spirit of the conversations sustained by the varied characters described, some of high birth and education, with whom Margaret's gentle influence tells as with those of her own rank. We dismiss this pleasing volume with the wish that many will read and discover for themselves, 'Margaret's Secret and its Successes.'

The Rev. Alfred Hoblush and his Curacies: a Memoir. By the Author of 'Roman Candles.' (Maxwell & Co.)—This is a merry book, through which runs a good-humoured and individual vein of satire, which will harm no one—save such as hold (and there are some) that a curate, because of his calling, is no fit object of pleasantry. There has been a run on clerical heroes and novels for some quarter of a century: the Author of 'Peter Priggins,' Miss Sewell, Miss Brontë, Mr. Pycroft, Mr. Anthony Trollope (not to forget his mother's over-wrought yet powerful 'Vicar of Wrexhill'), have shown us so many varieties of High, Low, and Slow Church dignitaries and privates, that the squadron of inky varieties (without any reference to theological differences) might well have been thought exhausted. But the Rev. Alfred Hoblush has not been sketched before, or if so, not sketched nearly so well. He is one of the 'lilies male' (how incomparably hit off in those two words by Crabbe!), whose mild notion of duty is that of exhibiting profitable small accomplishments for the delectation of imperious dowagers, or patrons well to do in the world, or holy virgins longing for ghostly counsel. He is intensely silly, and stupidly vain; and so we are delighted to find that his induction into every new curacy is equivalent to a new scrape. These scrapes, however, are varied with so neat an art that the silliness and vanity of the curate of St. Simon Stylites do not weary us by too prolonged an exhibition of inanity. The book, in brief, (and this will be owned as praise by novel-readers who know the fictions of the last quarter of a century,) reminds us of the lively and delicately-humorous, yet not ungenial, novels of Morier—of his 'Abel Allnut' and 'Martin Toutt-rond.' But we think that the world has had

nearly enough of *Shallows* in surpluses, or of *Benedicks* who, from their stalls, ogle *Beatrices* addicted to matins.

Strong Hand; or, the Noble Revenge: a Tale of the Disinherited. By Gustave Aimard. 2 vols. (Maxwell & Co.)—Romances of savage life, somewhat run to death by Fenimore Cooper and his imitators, have been superseded of late by tragedies in country-houses,—*Anne Catherick* and *Lady Audley* being found more interesting than *The Laughing Water* or *The Prairie Flower*, and the schemes of a *Count Fosco* almost as thrilling as the devices of the wicked Sioux villain, which are to be frustrated by some Tuscaroran Apollo of the wilderness. In fact, unless humours and propensities are developed by some culture and civilization, the range of character, and even of incident, must of necessity be limited. These remarks in some measure apply to M. Aimard's tale, which is one of Central America, including among its characters children of the wilderness, and also some of the Spanish settlers on outposts where life and settlement imply risk, and a day's journey may amount to a battle with unscrupulous enemies, the perils of which are only to be avoided by miraculous strength of frame and preternatural keenness of wit. Thus, the experienced reader, before he has ended the first three chapters of 'Strong Hand,' will have small trouble in imagining what the rest are pretty certain to prove, and what has been said will carry to him sufficient criticism of the book. Those of a younger world, who are more omnivorous, more willing to believe in the poetry of savage life than their elders, will find in it some stirring scenes of adventure (none, however, equalling the realities in the book of Don Ramon Paez, reviewed some weeks ago), a pretty fierce sprinkling of abominable villains and awful crimes, and a heroine, Doña Mariana, who is so perpetually in imminent peril that it is indeed marvellous she should have any life or spirit or beauty remaining when the last magic blow is struck, which transforms horror into felicity, and in which a dying hero joins the hands of two faithful lovers.

A Day's Ride: a Life's Romance. By Charles Lever. Second Edition. (Chapman & Hall.)—This, by no means one of Dr. Lever's happiest tales, originally appeared in *All the Year Round*. Its author has presumed too boldly on the power of a whimsical notion to sustain the interest of a long story. His hero Potts, the vapouring son of an apothecary, when he starts on his 'day's ride,' is about as contemptible a creature as ever crawled across the pages of a novel—mean-looking, a liar, a tuft-hunter, an adventurer of the shabbiest class, who totters into one improbable scrape after another, and meets with one impossible human waif and stray after another, and yet escapes from the consequences of his folly, and from companionship of impostors, half-mad people, intriguers and vagabonds, not only with unbroken bones, but with a wiser head and a better heart. Nothing more absurd could be devised, for instance, than his imprisonment in Schloss Ambras by mistake, unless it were the suddenness with which one, till then so fatuous, turns the tables of impertinence on the young diplomat, sent at the instance of meddling Benevolence to inquire into his case. In brief, there is not a passage in this tale in which we believe, nor a person for whom we care a rush. We cannot help fancying that its clever writer found out his mistake at an early period of his narrative, and threw up his cards with listless indifference. It is not well for one who has had the ear of the public thus to trifle with his popularity.

The Cross of Honour. By Annie Thomas. (Maxwell & Co.)—This is not a first work. The title-page credits its author with 'Lady Lorne,' 'The House in Piccadilly,' and other stories; so that we may fairly judge the lady as one having ways and means of her own, and that she has acquired experience in turning these to account. She rests her hopes of success, if we are to judge from 'The Cross of Honour,' on character and sentiment rather than on the thing called "sensation." Her heroine, Beatrice Constable, is fresh and lively,—if not very new, nicely described, though with some flaws in the English. Where has Miss Thomas learnt grammar,

when she writes "broached a-one-side"? This is not the only vulgarism which could be noted. To return: the heroine's slatternly Irish aunt, with a pride in her ancestry that survives wreck and ruin, contains the idea of a character. There are four prominent men: Cousin Frank, the hero, whose "antecedents" bring the trouble into the tale, by preventing his marrying the heroine at the moment when it would be most convenient to her, and whose name and nature fit well,—Walter Forest, a handsome country Cymon, who is somewhat cruelly overlooked by Beatrice,—Herbert Challoner, an awkward, self-sacrificing curate, who proves more helpful in the time of need than all the rest put together,—and Arthur Sketchley, the sailor, from whose figure it might have been divined that Miss Thomas was principally conversant with fresh water, did not her book bear a dedication of precisely opposite import. On the whole, we have met with many less distinguished males than these in the pages of more popular female novelists. The incidents, which we will not pretend to recount, though not new, carry on the tale to its close without weariness.

OUR LIBRARY TABLE.

The Feasts of Camelot, with the Tales that were Told There. By Mrs. T. K. Hervey. (Bell & Daldy.)—This book stands midway between poetry and prose. Mrs. Hervey possesses elegant and imaginative invention, and understands the workings of the gentler affections; nor is she without that feeling for grace in form which ensures well-selected language and picturesque epithet; though there is perhaps a want of fire and vigour. We see her legendary shapes pass—the King, the Murderer, the Knight, the Lady, the "Sweet young Prince" who is to ride into the wood in quest of adventures—the Magician, the Bard, the Court Fool—all the persons, in short, who, doubtless, figured at the Court of King Arthur and fair Queen Guenevere; but not one of them appeals or overawes us while passing. The book, nevertheless, may be recommended as a Christmas gift to those who like Faeryland in proportion as it contains for them no "antres vast," no harsh or black-green cedar-trees, no hurrying cataracts to give contrast to the sweet sunshine, and the gay beds of flowers, and the fresh whisper among the leaves of trees whose "verdure fades never."

The New Actress and the New Play at the Adelphi Theatre. By Charles Lamb Kenney. (Johnson & Co.)—*Quis vituperavit?* was the comment flung at the man who began officiously to defend Hercules in the market-place of Carthage; and this pamphlet in praise of Miss Bateman will probably meet with a similar remark. The verdict in favour of the lady's right to be considered an able actress has not been disputed, but Mr. Kenney's chivalry leads him beyond this. His challenge is given forth with a ringing sound, and it is to the effect that by his description of her he has made it clear that "in this young lady we have an actress with powers and qualifications entitling her to rank with the great actresses of this or any time." We are inclined to think that such warm advocacy is calculated to injure rather than profit Miss Bateman, in whatever good faith Mr. Kenney may exercise it. Because she has played with great ability one part in a melo-dramatic play, we are not therefore bound to conclude that Miss Bateman is equal to the best of the actresses of old, including her at the news of whose death Garrick exclaimed "Then Tragedy has died with her!" Miss Bateman may be equal to the best of these, but she has not yet proved it. That she is worthy of competing with any actress for the honour of being elevated to the rank attained by the brightest of the stage sisterhood of a by-gone period, we willingly allow. But Leah is not Belvidera, or Monimia, or Calista, or Lady Randolph,—still less Lady Macbeth. To unlock the fountain of tears, in one character, is only promise, but no proof, that she could excite even deeper emotions in more lofty characters. Emery made strong men weep, in Giles, but how would it have been had he essayed King Lear? Mr. Kenney's pamphlet has not had the benefit of his revision; or he would have broken up very long

sentences into paragraphs of three or four. The pamphlet opens with a sentence four-and-twenty lines in length, which is enough to take away one's breath at starting. We are sure, too, that he did not write *meus divinator*, and that he is not accountable for one or two other errors in his chivalrous pamphlet.

Surnames and Sirenames: the Origin and History of Certain Family and Historical Names, with Remarks on the Ancient Right of the Crown to Sanction and Veto the Assumption of Names; and an Historical Account of the Names Buggie and Buggy. By J. Finlayson. (Simpkin & Marshall.)—There is an unpleasant assumption in Mr. Finlayson of being wiser than everybody else in the matter of names; and this assumption does not recommend his book. Again, some of his conclusions are as unacceptable as his assumptions. For instance:—"Among the Scots the name of a village or town often gave the family name of the lord of the manor. Shakspeare most beautifully proves this:

Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more, Macbeth shall sleep no more."

—In this way one might prove, from Shakspeare, that Antony and Cleopatra played at cards, and that gunpowder was in use before the Christian era! That kings could veto or assign names for their illegitimate children, Mr. Finlayson gives various instances, and adds, "I may also cite the issue of George the Fourth," but he does not cite any such instance, and for very good reasons. We think that not a few of Mr. Finlayson's assertions might be disputed. With regard to the history of the names of Bugg and Buggy, the author derives them from the Norman De Bougey, whose device was three bougets, budgets or purses, or buckets, and whose name (that of a village) is spelt in various ways. The Buggs and Buggies are as honourably named as the Howards, and Mr. Finlayson thinks it is to be "sincerely and deeply deplored" that they are so ignorant of the history of the name, especially in an old county family like that of Buggy. The county in which they most abound, we find, is "Beds."

On Orbital Motion: the Outlines of a System of Physical Astronomy. By H. F. A. Pratt, M.D. (Churchill & Sons.)—Dr. Pratt is of a school which we always announce to our readers, with account sufficient to enable them to judge whether they will consult the author himself. And the author himself has written our article in his preface:—"Reader, the Newtonian theory of Universal Gravitation is a fallacy. Do you doubt this assertion? Turn to note 25. There you will find that recession and precession do not depend upon the attraction of gravity.....Do you still believe in the Newtonian theory of Universal Gravitation? Turn now to note 79. From it you will learn that the so-called nutations of the earth's polar axis do not depend on the attractions of the sun and moon.....Are you still unconvinced of the fallacy of the theory? Turn to note 45, and then to note 173. On reading these, you will perceive that the phenomena usually cited to prove that the movements of the heavenly bodies in their orbits are variable—furnish in reality the data from which most convincing evidence can be drawn that those motions are in each instance uniform. Can you still be an advocate of this theory? Turn to note 180, and you will discover that the phases of the moon, when examined through their relative times in connexion with the actual ratio of the varying distance of the moon from the earth in *transitu*, are constant and unerring witnesses against the truth of this theory. Are you unskilled in astronomy? The demonstration of these important facts.....is perfectly intelligible to the unlearned as well as to the learned." We turned to some of these places, and are satisfied that Newton waits his death from some other hand than Dr. Pratt's.

Practical and Spherical Astronomy, for the Use chiefly of Students in the Universities. By the Rev. R. Main. (Bell & Daldy.)—Whether the Radcliffe Observer had in his mind a conviction that our present school of books is all made for examinations, we cannot say. But he has written as if he intended there should be one exception. The treatise is not *snipped* into the bits which are to be

written out, and there is no rejection of things which cannot be *got up*. Accordingly we have an excellent book of study for the actual wants of the observatory astronomer. Besides many smaller incidental matters, it contains chapters on astronomical instruments, the diurnal and annual rotation, time, refraction, aberration, parallax, precession and nutation, the planets, the moon, Jupiter's satellites, latitude and longitude, eclipses and occultations, annual parallax, &c.

The Pocket Date-Book: or, Classified Tables of Dates of the Principal Facts, Historical, Biographical, and Scientific, from the beginning of the World to the Present Time. By W. C. R. Cates. (Chapman & Hall.)—This book is published with an approving Preface by Mr. Woodward, the librarian at Windsor Castle, who writes, "having looked over it, both in the manuscript and since it has been printed, I feel it incumbent on me to state that the compiler has resorted to the most trustworthy sources, and has exercised most conscientious diligence and care in the selection and ordering of his materials." This appears to us to be justifiably asserted; nevertheless, the way in which the first entry that meets our eye is made might be amended. "The present building (Holyrood House) erected about 1660"; and yet it is in the present building that the room is shown in which Rizzio was murdered nearly a hundred years previous to that date. However, this is but a small blot in a book which, after some examination, presents to us no other points to which we can make objection.

Ernst Bleibtreu. Von F. Bodenstedt. (Munich.)—Between two and three years ago a German noble issued a series of household instructions, which gave rise to much merriment throughout the country. His servants were never to appear before their master and mistress without white gloves and a white cravat; were never to salute without using the words "most obedient"; and, if on horseback when accosted by one of the family, were to spring to the ground before answering. But for this living example, we should have been sceptical about the characters of this story. We find here a Countess, whose pride of place is such that she must always remind her inferiors of the difference between them, and who thinks it very strange that laws are not made to forbid Jews from holding any property. She educates her son in such admirable principles, that he turns out a thorough *vaurien*, and relies ever on his patent of nobility to shield him against the consequences of his acts. As a plea against this view of an aristocracy, against the old German prejudices in favour of titles as insurmountable barriers, Prof. Bodenstedt's novel has caused a great sensation. The story of it is simple enough. A promising youth, of poor parentage, is taken into a nobleman's family to be educated with the son of the house. After a short experience of the mother's intolerable pride, the young man runs away, finds shelter with an old teacher of his, and is patronized by a retired banker, who procures him a situation in a business house and leaves him a sum in his will. Aided by this sum, the hero goes, first to the University, then into diplomacy, loves the daughter of the noble house in which he had begun life, but cannot venture to tell his love, and is finally shot in a duel by her good-for-nothing brother. The French Revolution of 1848, the German Revolution, and the Schleswig-Holstein war are woven in with this story, the minor details of which are well worked out, and are more harmonious than the central action. The character of the Countess is the gem of the book. Her confession to a Protestant pastor, her verdict that Jews are not men but Jews, her judgment on the comparative merits of French and the dead languages are told with admirable wit. French, she says, is the most important of all languages, more important than Greek and Latin, and at the same time much more difficult, otherwise men who are so learned in those languages would hardly be such bunglers in French. She makes her confession: "I have been avaricious; but it is really incredible what a quantity of beggars are always about; if one gives to one there is no means of refusing the others. I have been passionate; but really with servants one cannot keep

one's temper; they do nothing but worry me, and sometimes they do things which would drive an angel wild." Besides this, she shows her religion in condemning Liebig's book on Agriculture, and in teaching that farmers ought to pray for a good harvest, and leave alone these artificial systems of manuring which are only serving the devil.

The Student's Chart of English History. Constructed on a System applicable to History in General, by J. W. Morris and the Rev. W. Fleming, LL.B. (Groombridge & Sons), is a sort of chronological chart, consisting of three parallel columns; the central one being divided into equal spaces to represent equal portions of time, that on the left into lengths corresponding to the duration of different reigns, and that on the right into spaces representing the wars, both foreign and civil, which occurred at various periods of our history. Different colours are employed for adjoining spaces for the sake of distinctness, as in maps, and brief explanations are placed on each side of the outer columns. The plan is simpler and better than that of other similar tables, and brings the leading facts of English history vividly before the eye and mind of the reader.—Mr. A. M'Innes's *Outlines of Ancient History* (Liverpool, Philip), embraces a very wide subject in a small compass, and is consequently a highly condensed manual of historical information.—We consider *Culture and Self-Culture, a Guide to the Improvement of the Mind and Life*, by S. Neil (Houlston), of no use to anybody.—Nor have we much to say of M. Le Page's *Petit Lecteur des Collèges; or, the French Reader for Beginners and Elder Classes* (Virtue), except that it contains French extracts, with explanations of the meanings of the words, and numerous hints as to their pronunciation.—The interesting connexion recently formed between this country and Denmark renders *A Guide to the Danish Language, designed for English Students*, by Mrs. Maria Bojesen (Trübner), a seasonable publication. It is divided into two parts, the first being devoted to the grammar and idioms of the language, and the second consisting of Danish extracts for translation, with a vocabulary at the end.

LIST OF NEW BOOKS.

- Afternoon Lectures on English Literature, deliv. in Dublin, 5/ cl. Atkinson's Stanton Grange, 8vo. 5/ cl.
Blake's Life, by Gilchrist, illust. 2 vols. 8vo. 32/ cl. gt.
Bright Scenes and Bold Strokes, by author of "John Halifax," 2/6
Bunyan's Pilgrim's Progress, col. illust. (Nisbet), am. cr. 8vo. 3/6 cl.
Bunyan's Pilgrim's Progress (all in English), 8vo. 3/6 cl.
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BARON VON DER DECKEN.

November 2, 1863.

Sir Roderick I. Murchison in the last Anniversary Address to the Royal Geographical Society, informed us that "the Baron von der Decken ascended Kilima Njaro to a height of 13,000 feet, where he experienced a fall of snow, the first that has been endured by any white man, rarely even by a black man, in tropical Africa." This is the language of one predisposed to believe: the original words might have awakened mistrust in a cautious mind. The Baron having stated that he reached an elevation of 13,000 feet, adds that "it snowed heavily at night; in the morning we saw the snow lying right and left below our station." Here we see described a partial phenomenon, such as a fall of snow might be, and the reader is not explicitly informed, but left to imply that its proximity was such as could allow no mistake as to its nature. Thus Sir R. Murchison was enticed to the conclusion that the Baron experienced a fall of snow.

But more recent or complete accounts show that he had no such experience. On the 28th of November he encamped at the height of 10,000 feet; the night was very cold, the thermometer falling nearly to the freezing-point; and the rain made the situation disagreeable; "but in the morning," says the Baron, "we saw that it had snowed higher up, and remarked white spots at an elevation of 11,500 or 12,000 feet, which, however, soon disappeared before the sun." The supposed snow, therefore, the slope of the mountain being very gradual, was probably a league distant. But it is remarkable that the Baron's assistant, Dr. Kersten, though he mentions the cold and the heavy dew, says not a word of a fall of snow. Thus it is quite manifest, first, that the Baron von der Decken did not experience a fall of snow; and, secondly, that he did make a disingenuous move to establish that belief, and confute the incredulous Cooley; while he now cautiously retreats into safer and plainer language, though still calling the distant and evanescent white spots, snow. There can be no doubt, however, that the cold felt at night was the effect of radiation, and that, with copious dew and nocturnal cold, there is no need of snow to explain such white spots.

The Baron and Dr. Kersten both remark that no springs or streams of water are to be found on the mountain above the altitude of 10,000 feet. They suppose that the waters from the summit flow in the opposite or northern direction. But this supposition is quite gratuitous; the evaporation of the mountain possibly equals its supplies of humidity. Rebmann was evidently mistaken when he thought that the ten or twelve rivulets crossed by him near the base of the mountain were so many proofs of "the plentiful snow stores." The travellers tell us that they approached within two or three hours' march of the snow-line; but from their scanty narrative it must be inferred that, as they went on in mist and cloud, ridge after ridge rising before them, they saw nothing whatever of the summit of the mountain or snow-line. Clouds perpetually flowed from the east and covered the mountain, according to Dr. Kersten, who informs us, also, that the snow lies chiefly on the north-west side, where it is protected from the warm sea winds,—and we may add, where no European eye has yet got a glimpse of it.

It is a very remarkable circumstance that the heights measured, as Dr. Kersten assures us, with barometer and boiling-apparatus, should be all in round numbers,—6,000, 10,000, 13,000 feet,—the simplest and roughest mode of calculating observations made with these instruments having no tendency towards round numbers; and, also, that the repeated observations of Dr. Kersten have not been found to modify, by increased accuracy, the results obtained by Mr. Thornton, or indeed guessed by the missionaries, at first sight and without instruments. It is also singular that, while the sporting Baron takes so much pains to persuade us of the existence of perpetual snow, he tells us nothing of the position of the mountain and its distance from the coast. Dr. Kersten could see from it not only Lake Yibe, but also the coast range of hills, which as it rarely exceeds the height of 1,000 feet, and lies wholly in the nebulous por-

tion of the atmosphere, could hardly be visible at a distance of 60 miles. Though I have assumed the distance of Kilima Njaro from the coast to be 130 miles, my belief has always been that it hardly exceeds 80.

To Dr. Kersten's last letter, Dr. Barth, the editor of the Baron's communications, adds the following note: "The impartial observer must admit that the quantity of perpetual snow actually lying on this interesting equatorial mountain is extremely small; and as to a formation of *firn*, it seems to be out of the question." Now what the Swiss call *firn* is snow stripped of its fine crystals, and reduced to a granular form by time and exposure to the atmosphere. There can be no perpetual snow, therefore, where there is no *firn*, unless we suppose snow to be perpetually falling, which occurs nowhere within the tropics. Dr. Barth's admission seems to indicate a disposition to retire from the advocacy of perpetual snow on Kilima Njaro. In the same numbers of the *Berlin Journal of Geography* (Nos. 121, 122), which contain this correspondence from Eastern Africa, is to be found an excellent account by Dr. Steudner of his ascent of Buahit, 15,000 feet high, in Abyssinia, in lat. 13° N. "Grains of hail," he says, "lie in the clefts of the rocks. Perpetual snow is out of the question. Of snow, indeed, we have neither seen nor heard anything in Abyssinia: but the ground is frozen hard, and in the morning covered with hoar-frost."

Add to all this, that Rebmann's native companions, originally mountaineers, dissented from his opinion respecting the snow, and that the people on the coast, all well acquainted with the mountain, deny that it bears perpetual snow. The Baron von der Decken met with a large party of hunters from the coast, and also with people from the Upland (Uru), yet he does not appear to have availed himself of his opportunities to obtain native information. He visited Kilima Njaro in June, and again in November; yet he says nothing of the changed aspect of the snow mountain necessarily attending the change of season.

W. D. COOLEY.

THE LOTTERY AT ROME.

(From the MS. Papers of the late M. Goldschmidt.)

The lottery is drawn at Rome in the Piazza Madonna every Saturday, at 12 o'clock precisely. It is almost touching to see the venerable Papal administration, generally so interestingly languid and slow, coming out as nimble and punctual as Figaro, the renowned barber, when it is to shave the people by their own free will. At the first sound of the church bells striking noon, the actors make their appearance on the lofty balcony of the palace of finance; and as the bells of the innumerable churches of the Eternal City continue their merry peals for a considerable time, it is to the bystanders on the Piazza Madonna as if a sacred festival were taking place. And is it not so? Are not the pockets of his Holiness sacred? and are they not about being filled now? Peal, ye bells! send the good message towards Heaven! The balcony is covered with crimson hangings, and exhibits in the centre of its balustrade a transparent elliptical object, a barrel of glass suspended on an axis—the wheel of fortune. A functionary, seated in a corner of the balcony, hands the ninety numbers, one by one, to an individual in a faded crimson robe and a black velvet cap, who proclaims the numbers aloud; whilst another functionary, on his right, puts them into the wheel. "Number ninety!" the man in crimson at last calls out, in strong and joyous strains; responded to with cheers from three or four hundred voices below, for now the tedious introduction is over, and the real ceremony is to begin. But first, pray observe the crowd filling the Piazza—priests and lay folk, men and women, old and young, all attentive with their whole soul; some quivering with emotion, others accustomed, hardened to it—hope and desponding doubt balancing each other in their countenances; some lips moving in prayer, others wide apart, pale bluish: an unhappy set of people, a forlorn rabble, you would say, were there not, at the same time, so much beauty, did not so many of these furrowed,

degraded faces, and of these dirty heads, exhibit signs of belonging to a race capable of great sentiments and great deeds. Close to me is an elderly bearded man, his eyes fixed on the balcony; in his right hand is a crucifix, in his left a lottery-ticket; he contrives to let the ticket come in contact with the crucifix, as if kissing it. No doubt it should be done mysteriously, unseen, to bring luck.

The principal actor appears above—a boy clad in white, like an angel, and beautiful as an angel, as so many children are here; on his head he wears a broad, grey, felt hat, which adds something comic, Pierrot-like, to the angel. He is to draw the numbers; but before he stretches out his hand for the all-important grasp, music is heard—a great flourish of trumpets. How clearly, almost in words, the music speaks. Hearken, ye Romans! your holy father, the successor of the Apostles, has invited you to become rich. It is your own fault in not having bought tickets, or it is the will of Heaven if any of you be baffled in this legitimate aspiration. Some of you have, perhaps, gone begging to procure the means of securing a ticket; well, as soon as you shall have won, you can give alms in your turn. Some of you may have pawned or sold your bed-clothes; never mind, when you win, you can buy new. You can hire a palace, and furnish it with gold and silver, ivory and ebony. You have all left your work to come here, and you will all return home unable to work. Quite right; why should you waste beautiful life on tedious labour, when one moment may bestow incalculable treasures on you? Now, children of our holy father, the first number.

The white-clad boy has plunged his hand into the transparent barrel and drawn forth a small roll of paper, which he reverentially passes on to a prelate at his side, who, after unrolling and reading it, tenders it to the same functionary who had placed the numbers in the wheel, and who now, after reading it, hands it to the man in the faded crimson robe, and he calls out in a sonorous voice, "Here, number fourteen is drawn!"

An indescribable sound is heard from the Piazza, a heaving of the sea of human beings, a common sigh of three or four hundred hearts, a subdued outburst of disappointment or impatience, whilst a single shrill voice of intense happiness marks the winner somewhere in the crowd. But presently the music holds out to them anew the golden hope; the angel-boy again draws a number, fifty-seven. New disappointment, music. Hearken, ye Romans! denizens of the Eternal City, be neither chicken-hearted nor too ambitious. Two numbers are drawn, but three remain, and even these can bring a handsome fortune.

Third number, fifty-one. Disappointment, music. Hearken, ye Romans! did you hear the entranced exclamations of the winners? A good many there are, I dare say! How enviable is their lot! How they will feast and dance to-night. They will eat macaroni and *gallinaccio* (turkey), and drink Montefascone in the Palombella! But something is in store yet, for others among you; fourth number, forty-one. Disappointment, music. Hearken, ye Romans! remember that our holy father is not father to this city alone, but to the whole State, and many, many are those who have been blessed to-day by the four numbers already drawn. One yet remains to make the happy ones happier still, and to comfort those hitherto neglected; here it is, forty-two.

A cry of astonishment is increased by something that almost tastes of the miraculous, spreading like a flash among the crowd. The story is related that a blind girl, having invoked her patroness, Sta. Agnese, and having subsequently seen the numbers forty-one and forty-two in a dream, is now actually the winner of ten scudi (2l.). Some of the people are seen to withdraw at once to the neighbouring Piazza Navona, where stands the Church of Sta. Agnese, there to ingratiate themselves with this mighty lady-saint; others disperse in various directions, whilst the last flourish of the trumpet sounds.

Hearken, ye Romans! our holy father will distribute his gifts again on Saturday next. Whether ye go begging, or selling, whatever you do, by all means, provide yourselves with tickets for next Saturday.

By this means, the treasury of the Pope continues to make sure of some hundred thousand scudi a year, and there is but little doubt that, were the King of Italy established in the Capitol, and were he to abolish the lottery, there would be found men, among the crowd from the Piazza Madonna, willing to become brigands to restore the temporal power of the Pope, or of the Pontiff-King, as it is now the fashion to call him.

THE COMPOSITION OF LIGHT, AND FIELD'S LAW OF HARMONIOUS COLOURING.

St. John's Wood, Nov. 2, 1863.

TOWARDS the end of his extensive work on Chromatography, Mr. Field has described an experiment by means of which he considers he has determined the proportion of coloured rays which constitutes white or solar light. The problem, the solution of which Mr. Field has attempted, is admitted to be one of the most delicate and unmanageable in the domain of physical science, and philosophers who have instituted experiments and speculated on the subject—from Newton in former days, to Brewster and Herschel, in our own time—have felt and confessed the difficulties which beset the inquiry. It is well known that Newton, from his famous experiment with the prism, concluded that white or solar light is composed of seven colours of different refrangibility, which he named violet, indigo, blue, green, yellow, orange, and red. He also measured the size of the variously-coloured portions of the spectrum, in order to ascertain the amount of coloured light in the sunbeam. Should we admit with Newton that white light is made up of no fewer than seven parts, still the difficulty of measuring the coloured spaces of the spectrum is great, if, indeed, the task be not quite a hopeless one. It is hardly possible to find two persons who see so nearly alike that they can agree as to where one colour ends and the next begins, and thus no two estimates of the coloured spaces are likely to be the same. A notable instance of variance is afforded in the values assigned to the spaces by Newton and Fraunhofer. While they are at one in their opinion of the size of the orange and indigo spaces, the former finds the yellow and violet to be in the ratio of 40 and 80, whereas the latter assigns them the very different ratio of 27 and 109. No subsequent observer has ventured to alter either estimate, and no one who is familiar with the spectrum will put much faith in any measurement of it, by whomsoever or with what care soever it may have been made.

Another analysis of light was afterwards made by Dr. Wollaston, a high authority in optical questions. As he employed a narrow beam of light, he obtained a spectrum which consisted apparently of only four colours, viz., red, green, blue, and violet; and on dividing the space occupied by the spectrum into 100 equal parts, he found these colours to occupy respectively 16, 23, 36, and 25 of the divisions. A single narrow band of yellow dividing the red from the green space was all he could detect, and he hastily concluded that this colour was merely a mixture of red and green, and consequently not a primary and important element in the composition of light. I give Wollaston's analysis, not with the view of discussing it, but to point out that it differs widely and in all essentials from that of Newton.

An important step in the analysis of light was made by Sir David Brewster when he showed that by looking at the spectrum through absorbing media of different colours, it is seen to consist neither of seven colours as Newton believed, nor of four as Wollaston alleged, but of three spectra—red, yellow and blue—which have equal lengths but varying intensities, superposed on one another. Beyond this conclusion, however, Brewster did not go; and he certainly does not hazard an estimate of the quantity of red, yellow and blue rays present in solar light. It is true that, in accounting for the presence of the white light which becomes visible at any point of the spectrum when a sufficient amount of the coloured light at that point has been absorbed, he conjectures that there is a combination of some definite proportion of red, yellow and blue rays which forms the white light. He conjectures, for example, that if we admit the intensity

of white light to be 10, this intensity may result from the combination of 3 rays of red, 5 of yellow, and 2 of blue. These numbers are given, be it observed, merely by way of example; and the great master of experimental optics who gives them, is too profoundly versed in his science to imagine for a moment that he has attained such knowledge of light as to express in numbers the amount of its constituent elements. The preceding hypothesis was given upwards of thirty years ago in more than one article on the New Analysis of Light, and that the author has not changed his views in the interim is proved by his employing, in the last edition of the *Encyclopædia Britannica*, precisely the same words in elucidating the subject. This can be seen by comparing *Edin. Journ. of Science*, No. X., for 1831, with the article 'Optics,' in the eighth edition of the *Encyclopædia*.

A consideration of the difference in the views of Newton, Wollaston and Brewster ought to convince every one of the extreme difficulty—to say the very least of it—of determining the amount of coloured rays which compose the sunbeam. Mr. Field offers a solution of the question that professes an accuracy to which no one of the three now given lays any claim. His analysis so far agrees with that of Brewster as to give red, yellow and blue as the constituents of light, but it differs from it inasmuch as it assigns definite numerical proportions to these colours. White light, Mr. Field says, is composed of red, yellow and blue colours, in the proportion of 5, 3 and 8 respectively. This, it will be seen, differs wholly from the hypothesis of Brewster, in which is assigned a proportion of 3, 5 and 2 to the same rays.

I have not written this with the object of controverting a theory which has disturbed science by an attempt to introduce a fundamental principle that is quite untenable. Science has not been disturbed: on the contrary, it has altogether ignored the strange doctrine, and declares that the problem of the amount of the constituent elements of light remains hitherto unsolved. But if optical science has rejected Mr. Field's analysis of light, the practical art of ornamental colouring, which of late years has gained a firm footing among us, has readily accepted it, and made it the basis of one of its laws. In Mr. Owen Jones's magnificent folio, 'The Grammar of Ornament,' the first law—if not first in importance, at least first in place—is founded on Mr. Field's analysis, for in Proposition XVIII. it is said, "The primary colours of equal intensities will harmonize with or neutralize each other in the proportion of 3 yellow, 5 red and 8 blue," &c. The same law is also given in the short handbook on Harmony of Colour issued at the Kensington School of Art—apparently with the sanction of Government—and widely circulated among the Art-students of the kingdom.

One of the translators into English of M. Chevreul's work 'On Colour,' has expressed a contemptuous opinion of these laws of Art, and he mentions, without commendation, the views originated by Mr. Field. It is to be regretted that this writer, instead of confining himself to a general expression of censure, did not enter into a detailed proof of the error he condemns. The narrow limits of a preface, however, perhaps prevented his undertaking such a work. JAMES M. MENZIES.

A BUDGET OF PARADOXES.

(No. V. 1676—1699.)

La Géométrie Française, ou la Pratique aisée... La quadrature du cercle. Par le Sieur de Beaulieu, Ingénieur, Géographe du Roi... Paris, 1676, 8vo. [not Pontault de Beaulieu, the celebrated topographer; he died in 1674.]

If this book had been a fair specimen, I might have pointed to it in connexion with contemporary English works, and made a scornful comparison. But it is not a fair specimen. Beaulieu was attached to the royal household, and throughout the century it may be suspected that the household forced a royal road to geometry. Fifty years before, Beaugrand, the king's secretary, made a fool of himself, and contrived to pass for a geometer. He had interest enough to get Desargues, the most powerful geometer of his time, the teacher and friend of Pascal, prohibited from lecturing. See some letters on the History of

Perspective, which I wrote in the *Athenæum*, in October and November, 1861. Montucla, who does not seem to know the true secret of Beaugrand's greatness, describes him as "un certain M. de Beaugrand, mathématicien fort mal traité par Descartes, et à ce qu'il parait avec justice."

Beaulieu's quadrature amounts to a geometrical construction which gives $\pi = \sqrt{10}$. His depth may be ascertained from the following extracts. First, on Copernicus:—

"Copernic, Allemand, ne s'est pas moins rendu illustre par ses doctes écrits; et nous pourrions dire de lui, qu'il seroit le seul et unique en la force de ses Problèmes, si sa trop grande présomption ne l'avoit porté à avancer en cette Science une proposition aussi absurde, qu'elle est contre la Foy et raison, en faisant la conférence d'un Cercle fixe, immobile, et le centre mobile, sur lequel principe Géométrique, il a avancé en son Traité Astrologique le Soleil fixe, et la Terre mobile."

I digress here to point out that though our quadrators, &c. very often, and our historians sometimes, assert that men of the character of Copernicus, &c. were treated with contempt and abuse until their day of ascendancy came, nothing can be more incorrect. From Tycho Brahe to Beaulieu, there is but one expression of admiration for the genius of Copernicus. There is an exception, which, I believe, has been quite misunderstood. Maurolycus in his 'De Sphæra,' written many years before its posthumous publication in 1575, speaking of the safety with which various authors may be read after his cautions, says, "Toleratur et Nicolaus Copernicus qui Solem fixum et Terram in gyrum circumverti posuit: id scutica potius, aut flagello, quam reprehensione dignus est." Maurolycus was a mild and somewhat contemptuous satirist, when expressing disapproval: as we should now say, he pooh-poohed his opponents; but, unless the above be an instance, he was never savage nor impetuous. I am fully satisfied that the meaning of the sentence is, that Copernicus, who turned the earth like a boy's top, ought rather to have a whip given him wherewith to keep up his plaything than a serious refutation. To speak of tolerating a person as being more worthy of a flogging than an argument, is almost a contradiction.

I will now extract Beaulieu's treatise on algebra, entire.

"L'Algebre est la science curieuse des Scavans, et spécialement d'un General d'Armée ou Capitaine, pour promptement ranger une Armée en bataille, et nombre de Mousquetaires et Piquiers qui composent les bataillons d'icelle, outre les figures de l'Arithmétique. Cette science a 5 figures particulières en cette sorte. P signifie plus au commerce, et à l'Armée Piquiers. M signifie moins, et Mousquetaire en l'Art des bataillons. R signifie racine en la mesure du Cube, et en l'Armée rang. Q signifie quere en l'un et l'autre usage. C signifie cube en la mesure, et Cavallerie en la composition des bataillons et escadrons. Quant à l'opération de cette science, c'est d'additionner un plus d'avec plus, la somme sera plus, et moins d'avec plus, on soustrait le moindre du plus, et la reste est la somme requise ou nombre trouvé. Je dis seulement cecy en passant pour ceux qui n'en savent rien du tout."

This is the algebra of the Royal Household, seventy-three years after the death of Vieta. Quere, is it possible that the fame of Vieta, who himself held very high stations in the household all his life, could have given people the notion that when such an officer chose to declare himself an algebraist, he must be one indeed? This would explain Beaugrand, Beaulieu, and all the beaux. Beaugrand—not only secretary to the king, but "mathematician" to the Duke of Orleans—I wonder what his "fool" could have been like, if indeed he kept the offices separate,—would have been in my list if I had possessed his *Geostatique*, published about 1638. He makes bodies diminish in weight as they approach the earth, because the effect of a weight on a lever is less as it approaches the fulcrum.

Remarks upon two late ingenious discourses... By Dr. Henry More. London, 1676, 8vo.

In 1673 and 1675, Matthew Hale, then Chief Justice, published two tracts, an 'Essay touching Gravitation,' and 'Difficiles Nugæ' on the Torricellian experiment. Here are the answers by the learned and voluminous Henry More. The whole would be useful to any one engaged in research about ante-Newtonian notions of gravitation.

Observations touching the principles of natural motions; and especially touching rarefaction and condensation... By the author of *Difficiles Nugæ*. London, 1677, 8vo.

This is another tract of Chief Justice Hale, pub-

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lished the year after his death. The reader will remember that *motion*, in old philosophy, meant any change from state to state: what we now describe as *motion* was *local motion*. This is a very philosophical book, about *flux* and *materia prima*, *virtus activa* and *essentials*, and other fundamentals. I think Stephen Hales, the author of the 'Vegetable Statics,' has the writings of the Chief Justice sometimes attributed to him, which is very puny justice indeed.

Basili Valentine his triumphant Chariot of Antimony, with annotations of Theodore Kyrkingius, M.D. With the true book of the learned Synesius, a Greek abbot, taken out of the Emperor's library, concerning the Philosopher's Stone. London, 1678, 8vo.

There are said to be three Hamburg editions of the collected works of Valentine, who discovered the common antimony, and is said to have given the name, *antimoine*, in a curious way. Finding that the pigs of his convent threw upon it, he gave it to his brethren, who died of it. The impulse given to chemistry by R. Boyle seems to have brought out a vast number of translations, as in the following tract.

Collectanea Chymica: A collection of ten several treatises in chymistry, concerning the liquor Alkahest, the Mercury of Philosophers, and other curiosities worthy the perusal. Written by Sir Phileas, Anonymous, J. B. Van-Helmont, Dr. Fr. Antonie, Bernhard Earl of Trevisan, Sir Geo. Ripley, Rog. Bacon, Geo. Starke, Sir Hugh Platt, and the Tomb of Semiramis. See more in the contents. London, 1684, 8vo.

In the advertisements at the ends of these tracts there are upwards of a hundred English tracts, nearly all of the period, and most of them translations. Alchemy looks up since the chemists have found perfectly different substances composed of the same elements and proportions. It is true the chemists cannot yet *transmute*; but they may in time: they poke about most assiduously. It seems, then, that the conviction that alchemy *must* be impossible was a delusion: but we do not mention it.

The astrologers and the alchemists caught it in company in the following, of which I have an unrefereed note.

Mendacem et futiliter hominem nominare qui voluit, calendariographum dicunt; at qui secularem simul ac impostorem, chemicum.

Credere ratem ventis, corpus ne crede chymistis;
Est quevis chymica tutor aura fide.

Among the smaller paradoxes of the day is that of the *Times* newspaper, which always spells it *chymistry*: but so, I believe, do Johnson, Walker and others. The Arabic word is very likely formed from the Greek: but it may be connected either with *χημια* or with *χημια*.

Lettre d'un gentil-homme de province à une dame de qualité, sur le sujet de la Comète. Paris, 1681, 4to.

An opponent of astrology, whom I strongly suspect to have been one of the members of the Academy of Sciences under the name of a country gentleman, writes very good sense on the tremors excited by comets.

The Petitioning-Comet: or, a brief Chronology of all the famous Comets and their events, that have happened from the birth of Christ to this very day. Together with a modest enquiry into this present comet, London, 1681, 4to.

A satirical tract against cometic prophecy.—“This present comet (it's true) is of a menacing aspect, but if the new parliament (for whose convention so many good men pray) continue long to sit, I fear not but the star will lose its virulence and malignancy, or at least its portent be averted from this our nation; which being the humble request to God of all good men, makes me thus entitle it, a Petitioning-Comet.”

The following anecdote is new to me.—

“Queen Elizabeth (1558) being then at Richmond, and being dissuaded from looking on a comet which did then appear, made answer, *jacla est alia*, the dice are thrown; thereby intimating that the pre-ordained providence of God was above the influence of any star or comet.”

The argument was worth nothing: for the comet might have been on the dice with the event; the astrologers said no more, at least the more rational ones, who were about half of the whole.

An astrological and theological discourse upon this present great conjunction (the like whereof hath not (likely) been in some ages) ushered in by a great comet. London, 1682, 4to. By C. N.

The author foretells the approaching “sabbatical jubilee,” but will not fix the date: he recounts the failures of his predecessors.

A judgment of the comet which became first generally visible to us in Dublin, December 13, about 16 minutes before 5 in the evening, A.D. 1680. By a person of quality. Dublin, 1682, 4to.

The author argues against cometic astrology with great ability.

A prophecy on the conjunction of Saturn and Jupiter in this present year 1682. With some prophetic predictions of what is likely to ensue therefrom in the year 1684. By John Case, student in physic and astrology. London, 1682, 4to.

According to this writer, great conjunctions of Jupiter and Saturn occur “in the fiery trigon,” about once in 800 years. Of these there are to be seven: six happened in the several times of Enoch, Noah, Moses, Solomon, Christ, Charlemagne. The seventh, which is to happen at “the lamb's marriage with the bride,” seems to be that of 1682; but this is only vaguely hinted.

De Quadrature van de Cirkel. By Jacob Marcellis. Amsterdam, 1688, 4to.

Ampliatie en demonstratie wegens de Quadrature.... By Jacob Marcellis. Amsterdam, 1699, 4to.

Eenvoudig vertoog brief-vys geschreven am J. Marcellis. Amsterdam, 1702, 4to.

De sleutel en openinge van de quadrature.... Amsterdam, 1704, 4to.

Who shall contradict Jacob Marcellis? He says the circumference contains the diameter exactly times

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3699718363754081944008539271702

But he does not come very near, as the young arithmetician will find.

Theologia Christiane Principia Mathematica. Auctore Johanne Craig. London, 1690, 4to.

This is a celebrated speculation, and has been reprinted abroad, and seriously answered. Craig is known in the early history of fluxions, and was a good mathematician. He professed to calculate, on the hypothesis that the suspicions against historical evidence increase with the square of the time, how long it will take the evidence of Christianity to die out. He finds, by formulae, that had it been oral only, it would have gone out A.D. 800; but, by aid of the written evidence, it will last till A.D. 3150. At this period he places the second coming, which is deferred until the extinction of evidence, on the authority of the question “When the Son of Man cometh, shall he find faith on the earth?” It is a pity that Craig's theory was not adopted: it would have spared a hundred treatises on the end of the world, founded on no better knowledge than his, and many of them falsified by the event. The most recent (October, 1863) is a tract in proof of Louis Napoleon being Antichrist, the Beast, the eighth Head, &c.; and the present dispensation is to close soon after 1864.

In order rightly to judge Craig, who added speculations on the variations of pleasure and pain treated as functions of time, it is necessary to remember that in Newton's day the idea of force, as a quantity to be measured, and as following a law of variation, was very new: so likewise was that of probability, or belief, as an object of measurement. The success of the Principia of Newton put it into many heads to speculate about applying notions of quantity to other things not then brought under measurement. Craig imitated Newton's title, and evidently thought he was making a step in advance: but it is not every one who can plough with Samson's heifer. A. DE MORGAN.

OUR WEEKLY GOSSIP.

We have again to refer to the differences between Authors and Publishers. First, in reply to Mr. Staunton's letter of the 24th ult., in which he assumes that the advertisement of the Shakespeare, published by the Messrs. Routledge, would cause the public to suppose that he had supplied *fresh*, that is original, notes to the “Library Shakespeare.” The Messrs. Routledge state:—“Our advertisement is very plain. We state that this book is ‘Edited by Howard Staunton, with copious original notes, glossary, &c.’ We go on to say, in the very next line, ‘This re-issue will be complete in four volumes.’ Mr. Staunton proceeds to ‘disclaim all knowledge of this edition,’ and to otherwise damage our property by asserting that it will be passed through the press without any editorial supervision whatever. This is untrue; for editorial supervision, notes, and emendations of Staunton's

Shakespeare, we paid that gentleman the large sum of 1,396*l.*, which included correction of the proofs, and which we believe to be an outlay unexampled even in these golden days for authors and editors. The fact is, that, having paid a very large sum for editorial labour, we are simple enough to believe that we can use our copyright notes in any form we like, but we are not simple enough to pay Mr. Staunton another large sum for again going over the ground which he had so carefully and systematically gleaned for us three years before.”—Next, we have the little difference between “Eden Warwick” and Mr. Bentley. The former gentleman could not understand how several thousand copies of a work could be sold with so very small a resulting profit to be divided between publisher and author. Mr. Bentley has forwarded to us a copy of a letter addressed to “Eden Warwick,” in which he confirms the statements already made by the latter—namely, the unproductiveness of each edition of the work in question—and adds that, “since the last account rendered, there is a further profit of 5*l.* 17*s.* 1*d.*” written off to the credit of the author. Making, says “Eden Warwick,” who again writes on this question, “a total profit to each of us of 8*l.* 18*s.*” Finally, a gentleman formerly connected with Mr. Bentley's house requests leave to state that the first edition of Eden Warwick's book (which Mr. Bentley describes as consisting of 500 copies) was published at 8*s.* 6*d.*, with a resulting loss of 50*l.*, which loss was “brought forward,” and reckoned, in due proportion, against the author, in subsequent editions. This gentleman adds, that the accounts were always open to inspection had “Eden Warwick” chosen to avail himself of his right to examine them. And therewith ends a controversy, in which our own part is only to further the right, whether it be on the side of author or publisher.

Apropos of the sale of the Raphael Morghen, recently noticed by us, we may mention that the subject of the engraving, Guido's ‘Aurora,’ is used as a sign to a tobacco-shop in the Danish Island of St. Thomas. Raphael Morghen occasionally turn up in India. They have been purchased at sales of the effects of deceased persons, or of possessors who cannot carry them about with them from station to station, for a few rupees. We have heard of Raphael Morghen's ‘Diana and Acteon,’ from Domenichino, knocked down for one rupee (2*s.*).

At a general meeting of the National Shakespeare Committee, on Monday, November 2, the Dean of Westminster in the chair, it was resolved that measures should be forthwith taken for laying the objects of the Committee before the country by means of a public meeting. A special sub-committee was appointed to carry out the resolution, and conduct the business of the association. No selection of a building for the assembly has yet been made; but it is understood that the demonstration will take place in the early part of December. Important additions have been made to the strength of the General Committee. Four Colonial Governors,—Col. S. J. Hill, C.B. (Governor of Antigua), J. Walker, Esq., C.B. (Governor of Barbadoes), Sir C. H. Darling, K.C.B. (Governor of Jamaica), and G. Dundas, Esq. (Governor of Prince Edward's Island),—have joined the Committee, and promised to aid the celebration in their respective governments. The following names have also been put upon the list of the Committee:—H. G. Bell, Esq., Rev. J. B. Brown, B.A., Rev. H. S. Brown, Lord Ernest Bruce, M.P., Rev. A. J. Carver, D.D. (Master of Dulwich College), Rev. J. Craik, D.D. (Moderator of the General Assembly of the Church of Scotland), W. Ewing, Esq., Rev. P. M. Holden, Llewellyn Jewitt, Esq., F. Locker, Esq., J. Lowe, Esq., Prof. J. Nichol (University, Glasgow), D. Nutt, Esq., A. M. Paton, Esq., Sir Cusack Roney, H. K. Spark, Esq., Rev. Sir W. M. J. Smith-Marriott, Bart., Rev. R. Vaughan, D.D., Forbes Winslow, Esq. M.D., S. C. Hall, Esq., and George Peabody, Esq.

We have received the following from Mr. W. S. Landor:

“Florence, October 29, 1863.

“By the *Athenæum* of October 24th, I see that a gold coin has been found recently, near Llan-

thony Abbey. This abbey is mine, and so are the estate round about it and the manor, as well as Cwmioy. I am not curious in coins. This might with propriety have been offered to me. I should not have accepted it, perhaps you may, with the permission here given by Yours, &c., WALTER S. LANDOR."

Mr. Stanford has just issued a Library Map of North America, which excels anything we have hitherto seen in map-making—it even surpasses his Map of London. The vast continent is superbly delineated; within every inch is comprised a space of 83 miles, and the land itself seems spread out before the student, which will be the more readily comprehended when we state that the size of this noble work is 65 inches by 58. The publisher himself accurately describes this great map, when he calls it a "luxury" for those who desire to turn readily to a large and comprehensive chart. It is truly comprehensive enough to present a connected view of all the geographical incidents of the whole continent, and large enough to embody every essential detail. In every respect it is a great success.

The shower of illustrated gift-books that usually sets in about this time of the year promises, at present, to be less severe than of late. Probably the most ambitious of these publications that has yet appeared comes from Messrs. Routledge, Warne & Routledge, in the shape of an edition of 'Robinson Crusoe,' illustrated by Mr. J. D. Watson. Messrs. Dalziel have cut this gentleman's designs with, generally speaking, their usual care and felicity. Mr. Watson, who has greatly improved upon his former effort with 'The Pilgrim's Progress,' shows, in the present one, considerable inequalities in manner. He draws, however, with great firmness, with considerable knowledge of form; he is frequently dramatic in treating his subjects, while his good taste guards him against mere attitudinizing and bombastic design. Among the best of the works before us are, "Crusoe is bantered by his friends after the storm," page 9; "he finds the money in the wreck," page 61; "Crusoe and his messmates," page 129 (a capital design). "Teaching his parrot to talk," page 179, has some pathos in it; so has "Contented with his lot," page 173. "Reaping his barley," page 121, is capably drawn; better so still is his "Attempts to make earthenware," page 117. Giving this large meed of praise to this publication, we must add that it bears no comparison with that of the same subject, which contains Granville's designs. These last are, in their own way, perfection. Well drawn, Mr. Watson's works are often coldly felt: he is almost blind to De Foe's humour, and lacks the romantic grace that Stothard imported into the task. Seeing the finish, firmness and learning of these designs, we miss the exuberant vitality and wealth of thought that is ever present with Granville, of the exercise of whose powers we never tire, because he could not over-illustrate the book, seeing that every sketch of his is a revelation. With Mr. Watson we feel that some of his designs have no particular right to their places, because they appear rather inserted in them, than called for by the necessities of the text, and have little to say for themselves. The sin of over-illustration is the most common of all in modern work; there is a sort of profligacy in it that needs abatement. It infers the desire for quantity rather than quality.

Messrs. Gall & Inglis, of Edinburgh, publish, by way of Christmas book, we presume, a reprint of 'The Pilgrim's Progress,' with "eight steel engravings." These steel engravings are not good, but, fortunately, being printed separate from the text, are removable. Having removed them, the buyer of the book will find nothing to object to in it but its showy cover.

The Water-Colour Painters' Lancashire Relief Fund has produced a total sum amounting to 1,904l. 16s., including a third instalment, 904l. 16s., sent to Mr. Maclure, at Manchester. Nearly 2,000l. is a handsome contribution from one source, and that due to the gifts by artists of their works, to be sold in order that the proceeds might aid in relieving our suffering and patient countrymen. The Treasurers, Messrs. A. Kinnaird and

Louis Haghe, no less than Mr. James Fahey, the Honorary Secretary to the Fund, deserve great honour for their exertions.

In every way unfortunate, but most so in its pretensions to an architectural character, Chelsea Bridge is now undergoing some alterations that cannot but improve its appearance, for they must render it less painful to the sight of men of taste. The towers are to be glazed, their tops gilt, and the general colouring of the structure changed from the showy green originally used to the greatly preferable hue of a bright grey. We suggest removal of the trivial lamps that surmount the towers, and that the *outré* toll-boxes be re-modelled if not re-placed by works in better taste. The solid works that have been found necessary to render the structure secure are nearly completed, at a considerable cost to the country; the foot pavement, which had become a torment to pedestrians, has been removed. It has been found that ill-fortune did not desert this bridge even in so commonplace a matter as laying the paint upon its surface. Three hundred men are now engaged, and will be so for a considerable time to come, in scraping off the rust the original painting has not prevented, a most tedious task,—and in re-painting the iron-work.

M. Longpérier has presented to the Academy of Inscriptions at Paris the highly interesting portrait of the mother of Marcus Aurelius, Domitia Lucilla, which he had discovered on a bronze coin, cast at Nicaea, in Bithynia. It is a beautiful woman's head, with large eyes, delicately carved and slightly bent nose, and a coiffure such as was the fashion in the time of Antoninus Pius. The name of Domitia Lucilla is in Greek letters. On the reverse of the coin is seen a young man on horse-back, with the legend "Marcus Aurelius Verus Caesar." Domitia Lucilla was the wife of Annus Verus, brother to the Empress Faustina; she became a widow when her son was only two years old. She brought him up, remarks the *Moniteur*,—sycophant fashion,—as Augustus, Louis the Saint, Henri the Fourth, Louis the Fourteenth, and Napoleon the Third have been brought up by their mothers." Domitia Lucilla died five years before Antoninus.

We hear from Paris that Alfred de Vigny's posthumous works will shortly appear. The late poet has left the copyright of his published, as well as his unpublished, works to his friend, M. Louis Ratisbonne, the translator of Dante, and author of the 'Comédie Enfantine'; and it may be safely conjectured that M. Ratisbonne will not keep his friend's literary legacy in his desk longer than is necessary. A work in two volumes, by M. Edgar Quinet, 'La Révolution,' is expected in the course of February; another publication is talked of as shortly appearing, 'Madame de Lamartine,' which is not only to give a portrait of the late wife of the poet, but some of her own literary productions. The ninth edition of M. Renan's 'Life of Jesus' is now in the press. M. Renan is very busy with a companion volume to this work, which is to contain the lives of the Apostles.

The Hanoverian peasants, when they saw M. Nadar's balloon, a machine of which they had no conception, took it for the legendary Wild Huntsman, and fired at it as it passed along. M. Nadar is contemplating an ascent from the Crystal Palace.

On the 22nd ult., died at Frankfurt, Johann Friedrich Böhrer, first librarian of the town library there since 1830. He was born at Frankfurt in 1795, the son of a wealthy and influential man. He was the author of the well-known 'Records of the Roman Kings and Emperors,' or 'Die Kaiser Regesten,' as this work is more generally called. 'The Laws of the Empire from the year 900 to 1400'; 'Book of Records of the Reichstadt Frankfurt'; and several essays on old German historians, which appeared in his 'Fontes Rerum Germanicarum.' Böhrer had visited and searched all the libraries and archives of Germany, Italy, France, and the Netherlands, and combined with rare erudition and variety of knowledge a perfectly unprejudiced mind and clear judgment; especially so in religious matters, which

gave rise to many an erroneous notion concerning him; thus he was taken for a long time to be a secret Catholic. He leaves a considerable fortune: 20,000 florins of which are destined by will to be delivered into the hands of the three Professors of History, Johann Jansen, at Frankfurt; Wilhelm Arnold, of Marburg; and Julius Ficker, of Innsbruck, for the purpose of examining, arranging, and publishing the historical and other scientific papers which he has left in manuscript, and especially of continuing his 'Fontes Rerum Germanicarum,' and of editing and publishing the 'Regesten' of the Erzstift Mayence, which are in Böhrer's possession.

CIVIL WAR IN AMERICA.—CHURCH'S HISTORICAL PANORAMA will OPEN on MONDAY, Nov. 9, and continue Every Evening at Eight, and Saturday Morning at Three o'clock, at ST. JAMES'S HALL, with Descriptive Lecture and Music.—This magnificent work of Art portrays with life-like fidelity, from Original Sketches and Photographs taken on the spot, the principal Battles, Sieges, and Naval Engagements, illustrating historically and impartially the Civil War.—Stalls, 2s.; Acre, 5s.; Gallery, 1s. Tickets at Austin's Ticket-office.

SCIENCE

ON PHOTOGRAPHY IN CONNEXION WITH ART.

In a lecture recently read before the Royal Cornwall Polytechnic Society, Col. Wortley treated the above subject with the skill and success which those who know him expected from him. The Lecturer began by alluding to photographic portraiture, as carried on in the present day; and asked his hearers to disabuse their minds of a common error into which most people fall, namely, that a photograph, because it is taken as it were by machinery, must necessarily be a likeness. The Colonel stated that this was not the case, and for the following reasons:—"The photographic portrait lens is not a perfect instrument, and of necessity magnifies the objects that are nearest to it, and makes them out of proportion with those situated in a plane somewhat further from the instrument. To prove this, you have only to look over any collection of photographic portraits, and you will at once see that the hands, or feet, or any object prominently brought forward, are larger than they should be, to be in due proportion. This defect, of course more visible in the case of a hand, foot, or other large object, alters the *proportion*, and indeed the *expression*, of a sitter's head and face. If, then, in posing a sitter, you allow the chin to be elevated, or brought forward, it is of course appreciably magnified; and the forehead and eyes, being thrown back at the same time, are diminished, and a coarse, foolish expression given to a face that may be full of intelligence and refinement of feature. This defect is of course much greater in a cheap, bad lens than in one by any of the best makers; though it is one that can easily be guarded against."

Entering on a wider field, the Colonel then alluded to the true difficulty in photographic portraiture,—that of being able to give a pleasing and natural *pose* to a sitter. "You have," said the Colonel, "probably the pictures of many and doubtless very pretty young ladies in your respective albums. Now, honestly, how many of those photographs do the young ladies justice? Do any? Are not the majority atrocious libels? In how many of the positions selected by the photographer would a portrait-painter have placed his sitter? It appears singular that such an utter want of artistic feeling and taste should be shown in the majority of photographic portraits; but such is undeniably the case. It is not the want of colour in a photograph that makes it so unsatisfactory. You must all of you have come across, occasionally, most charming portraits in monochrome, chalk and crayon drawings, in sepia, and even with pencil and pen and ink, and occasionally a photograph." The Colonel then inquires why the good photograph is the exception and not the rule? "In many cases, the professional photographer has taken up photography as a profession, and so long as he makes it pay he is content. He does it by machinery; he has no knowledge of art, no feeling for the beautiful, and in many cases, as any one can see, is entirely ignorant of the optical properties of his lenses. And the amateur, he takes to photography because it is so nice to be able to get pictures of all one's friends! He gets

photographs of them certainly, but between photographs and pictures there is a wide chasm, bridged by a narrow plank, across which not many of our amateur portraitists have yet walked, and as few of our professionals." Col. Wortley then stated that though, in the Photographic Society's Exhibition this year some exquisite pictures were shown by some of our leading photographic portraitists, he could not call to mind any good portraits by amateurs, with the exception of four medium-sized ones by Dr. Diamond.

Then followed good counsel as to portrait photography. The Colonel recommended his hearers to adopt the style of taking the head and shoulders only, making the head about the size of a shilling, and carefully vignetting it, using always a plain background, varying the colour of the latter according to the colour of the sitter's hair, dress, &c. Then, directing attention to landscape photography, a branch of the art more practised by amateurs, but requiring on their part more knowledge of high art, more feeling for all that is beautiful and glorious in nature, and more perseverance and hard work before they can attain to eminence, Col. Wortley said:—"I maintain that the highest art, the purest taste, is shown in the most scrupulously faithful transcript from nature itself; because nothing, and no imaginary form or colouring, can equal or, I might indeed say, approach in beauty what we, if we care to look for it, and know how to find it, can find for ourselves in nature. And it is pre-eminently this earnest desire to seek for and discover the beauties of nature, and the knowledge of how and where to find them, that distinguish the artist from the mere painter or photographer. No one shows this more strongly than our great landscape-painter Turner. His glorious sunsets, his magnificent effects of light and brilliancy, the exquisite beauty of his landscapes, are only the truthful results of his careful and conscientious study of nature, and his constant communing, so to speak, with nature; and that study alone made him the great and wonderful painter that he was. It is hardly possible to over-estimate the influence exercised by the study of nature and art on the masses. In a most able lecture by Lord Stanley on 'Art-Education,' he takes occasion to mention his conviction that the power of appreciating the beauties of nature and art is greater in our own countrymen than in the inhabitants of any foreign land. I have long had the same opinion myself, founded on my personal experience abroad; and it is this that leads me so earnestly to urge upon my present hearers the study of nature, confident that they will open for themselves a new fund of enjoyment and interest, of the delights of which they have previously had but little conception.....If you aim at art in photography you must study nature, and you must give as faithful a transcript of nature as you can.No one of late years has done so much for art photography as Mr. Wilson, some of whose charming representations of water and sky you have doubtless seen. I am quite sure that in no view where it is possible would he now be contented to take a photograph without giving as faithful a representation of the sky as of the landscape. Suppose a painter were to say, 'Well, I cannot be at the trouble to do skies or clouds to my landscapes; people must be content with carefully painted foregrounds,' what should we think of that individual? who would look at his pictures? what would the photographer himself say to them? Then, what does he imagine artists, and all who have a feeling for and a love of nature, think of his photographs? I hold all such productions to be unfaithful to nature and untrue to art.One of the best pictures in the Photographic Society's Exhibition was by an amateur, Sir A. MacDonald; a piece of rock scenery and sky—a truthful and beautiful study. Many professional gentlemen have taken charming scenes. Messrs. England, Blanchard, Rouch, and others have all made their processes public. There is no difficulty that is insurmountable; why then do the vast majority remain on the lowest round of the ladder, contentedly watching others climbing nearer and nearer to the summit? But, in addition to the real feeling for the beautiful, some knowledge is desirable, some study of the works of celebrated

painters, in order to know how to combine the various beauties of nature. To give an illustration of my meaning:—A view may be very beautiful from a certain point, but it might happen that by moving two or three yards one way or the other you may make exactly the same view more available, as a picture, by including some object for the foreground, such as a mass of rock, an old gate, the trunk of a tree, or any object that may happen to be within reach. Attention to this is conspicuous in the works of a talented photographer, whose name you doubtless know, Mr. Bedford. There are many other branches of photography to which I might call your attention—the copying of pictures, photolithography and its various processes, and composition photography. But I am anxious to confine myself to photography in connexion with its claims to be considered as a fine art. Composition photography, more than any other, shows how difficult it is to attain really artistic results in photography, and shows most forcibly the weak points of photography in its claims to the rank of a fine art. Wonderful results may be achieved considering the means at our disposal, but the insurmountable difficulty of controlling the sitter's expression of face, not to mention other minor difficulties, will always prevent that class of photography from rising beyond a certain level, and will always remind us that photography has much that is mechanical, and that it is necessary to obtain far greater rapidity than any process at present possesses, before composition photography can worthily assist in claiming for photography in general the dignity of a fine art. In conclusion, I should strongly recommend an amateur to adopt a rapid process, so as never to have any difficulty in getting life into his pictures. A man in the foreground, a cow, a waggon and team, give life and reality to a photograph, and are often of the utmost value, and even necessity, to the composition of the picture. In the present state of photography, with the minutiae of the processes carefully laid down by experienced photographers, two or three months' hard study should make any lover of nature and art an accomplished photographer; and if he knows somewhat of chemistry, or studies it a little at the same time, so much the better.....In taking up a process, see that you take up one practised by somebody whose productions bear out what he says. It is no use being told by Mr. A, or Mr. B, in a photographic journal, that by the use of such and such a formula he obtains better pictures than any one else. Where are they? Perhaps he sends the editor of the paper one good specimen, keeping his ninety-nine bad ones at home. Books and pamphlets on photography are plentiful, letters written to the journals are legion, and yet I doubt if one in every twenty authors has ever shown a really good picture. And when you take away the standard works on photography, by Messrs. Hard- wick, Sutton, Hunt, Lake Price, and one or two others, the three first being accomplished chemists as well as photographers, few, indeed, are left of which the authors are known as accomplished photographers. Many articles are written solely with trading motives; they declare a certain process can only be worked with Mr. C's collodion, or Mr. D's acid, or printed on Mr. E's paper, and are very, very full of humbug. Many of the most eminent photographic chemists are hardly ever mentioned, except occasionally some one draws attention to any new or very superior article made by them. They have no need of such shallow puffing, and never resort to it. In giving you some guide to a process that you would be wise to adopt, I have already made mention of three or four of our most eminent men, the minutiae of whose methods of operating have been fully published. Many others have written most valuably on the subject, Major Russell, Mr. Vernon Heath, Mr. Wharton Simpson, and many others; and any photographer in difficulties will always obtain advice and assistance from the editors of either of the photographic journals, of which we have four, all the gentlemen in question being thoroughly at home in chemical as well as artistic knowledge of photography. My own pictures were obtained by a process devised by myself two years ago, the main points being a large

amount of bromide in the collodion, liberal use of nitric acid in the bath, which must be made of the purest silver, and formic acid in the developer. Carefully using these in their proper proportions, which constant experiments enabled me to obtain, I consider that I can obtain my pictures with as great rapidity as the quality of the light will allow; and where the light is good and clear, I am unable to open and close the lens with sufficient rapidity. I am confident that, by photography, pictures are to be obtained far superior to anything else ever produced in monochrome; and any one can obtain these by study, always allowing that they have the feeling and taste for nature and art to begin with as a foundation; and people will soon begin to see that, in the rendering of the effects of nature, photography has in many cases no equal. Artists will take it up, and make it the handmaid to painting; and, with its truthful power and delicate sensitiveness, it can be of the greatest assistance to them: for whatever effects may be chosen as subjects for painting, nature, in the first instance, must be taken as the guide; photography can imitate nature as truthfully as it is possible without colour, and truth is everything."

SOCIETIES.

INSTITUTE OF BRITISH ARCHITECTS.—Nov. 2.—T. L. Donaldson, Esq., President, in the chair.—The President delivered an address, in which he reviewed the principal events relating to architecture which had occurred since their last meeting.

ENTOMOLOGICAL.—Nov. 2.—F. Smith, Esq., President, in the chair.—H. W. Bates, Esq., having been proposed as a Member, it was resolved that, in recognition of the eminent services rendered to science, and especially to entomology, by this distinguished traveller, naturalist, and author, the bye-laws relating to the election of Members be suspended *pro hac vice*, and Mr. Bates was elected by acclamation.—The President exhibited the nest of *Trigona carbonaria*, from Queensland; this led to an interesting discussion, participated in by the President, Prof. Westwood, Mr. Waterhouse, and Mr. Bates, as to the true position and affinities of this so-called *Trigona*, and as to the form, and the origin of the form, of the cells of bees in general.—The President also exhibited specimens of *Hyponomeuta padella*, given to him by one of the assistants at the British Museum, and said to have been bred from larvae found in a cornfield in Suffolk, feeding on the unripe grain, a statement which was thought by the Lepidopterists present to be highly improbable, and to have originated from some mistake as to the identity of the larvae.—Mr. Bond exhibited a coloured drawing of the larva of *Sphinx convolvuli*, seven of which had been taken at St. Leonards on the 17th of September last, feeding on the small bindweed; also a specimen of the dark variety of the larva of *Acherontia Atropos*, found near London, and beautifully preserved by Mr. J. Baker, of Cambridge.—Mr. F. Moore exhibited some impressions of Indian Lepidoptera produced by pressure of the originals on wax-paper.—Mr. Francis exhibited *Anthrribus albinus* (Linn.), taken at Folkestone in the second week of September last. Mr. M'Lachlan exhibited a collection of larva-cases of various genera of Trichoptera, showing the different materials and different dispositions of those materials used by the larvae in forming their defences; some were composed wholly of vegetable matter, others wholly of shells or small pebbles; others again consisted of all these substances mixed heterogeneously, whilst one case of the genus *Setodes* appeared to be made entirely of silk, without any external covering of other substances.—Prof. Westwood exhibited a large sheet of delicate white silky matter, like tissue paper, but extremely soft and smooth, like the very finest kid; it had been sent to him by Dr. Cuthbert Collingwood, and was taken from the bottom of a biscuit-chest, the biscuits themselves having been attacked by larvae, which were described as dipterous in appearance; it was however thought more probable that the larvae were lepidopterous, and that the silky web was the work of *Tinea granella*.—Mr. Waterhouse ex-

hibited specimens of a species of *Scymnus*, from Kirby's British collection, and read some notes thereon, identifying it with the *Scymnus quadrinotatus* of Mulsant's 'Coléoptères de France.'—Mr. Stainton read a paper 'On the European Species of the genus *Cosmopteryx*.'

ROYAL INSTITUTION.—Nov. 2.—The Rev. J. Barlow, M.A. V.P., in the chair.—Capt. Douglas Galton, R.A., L. Jaques, Esq., W. Noble, Esq., The Hon. J. W. Percy, A. Roskell, Esq., and W. Sterry, Esq., were elected Members; G. H. Strutt, Esq., was admitted a Member.

ANTHROPOLOGICAL.—Nov. 3.—Dr. J. Hunt, President, in the chair.—Five new Members were elected.—A paper was read by C. C. Blake, Esq., 'On the Anthropological Papers read at the British Association at Newcastle,' and another, by Prof. J. Marshall, 'On the Superficial Convolutions of a Microcephalic Brain,' which had been already described before the Society, by R. T. Gore, Esq., of Bath.—Mr. G. E. Roberts read a paper, by himself and Prof. Busk, 'On the Opening of a Cist of the Stone Age on the Moray Firth,' in which some remarkable human remains, obtained by the former gentleman, were described.—The last paper of the evening was by Capt. E. W. Jacob, 'On the Indian Tribes of Vancouver's Island.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 8.—'Anatomy,' Prof. Partridge.
Geographical, 8.—'Snowy Mountains of Eastern Equatorial Africa,' Baron von der Decken; 'Last Letter of the late Mr. Richard Thornton, from Shapunga on the Zambesi'; 'Latest Intelligence from Dr. Baikie—Niger Expedition'; 'Letters from late Dr. Vogel—Interior of Africa.'
TUES. Syro-Egyptian, 7½.
Ethnological, 8.—'Commixture of Races of Man and Civilization—East Asia,' Mr. Crawford; 'Outline of Classification of Tamil Castes,' S. C. C. Manickar.
Engineers, 8.—'Lighthouses lately erected in the Red Sea,' Mr. Parkes.
Zoological, 8.—'Didunculus strigirostris,' Dr. G. Bennett; 'Mollusks collected in Guatemala,' Rev. H. B. Tristram.
WED. Society of Literature, 4½.
Microscopical, 8.
FRI. Astronomical, 8.

FINE ARTS

A *Chronicle of England*, B.C. 55—A.D. 1485. Written and illustrated by James E. Doyle. The Designs engraved and printed in Colours by Edmund Evans. (Longman & Co.)

In this large and splendidly-bound volume Mr. Doyle appears in a double character, that of a chronicler as well as an illustrator. In a superb quarto he calmly and dispassionately details the incidents of above fifteen centuries of English history. He makes by the way neither comment nor reflection, but continues in monotone, from the first to the last story, beginning with the invasion of Britain under Cæsar, and terminating with the triumph of Tudor on Bosworth Field. The style of the book is that of a well-informed man, with a good memory, telling a series of national tales to an assembly of attentive but not enthusiastic hearers. Mr. Doyle follows the older chroniclers pretty closely, but he has strangely omitted the moving history of King Arthur, as if he doubted of the existence of a man whose name lives as brightly as ever in the legends, poetry and prose, the ruins, the romances and realities, the valleys, rivers and mountains of Britain. The want of enthusiasm in the narrator somewhat mars, too, the story of Alfred. We are nothing the wiser as to the guilt or innocence of the man who is accused of having killed Rufus, and Richard the Third is set down as the murderer of his nephews, without any examination of a question which is not yet definitively settled, and of a deed which, assuming Richard to be guilty, demands that we should look at it from a point of view, not of the diplomatic morals of our own day, but of that of the day in which the "family compact" was of little or no account. In short, Mr. Doyle acts neither as witness, pleader, nor judge in

relating his facts, true or alleged. His is a sort of hearsay evidence. So many chroniclers have said so many things, and Mr. Doyle repeats them in a condensed form, but puts none to the test. He can hardly be said to make assertions—there is as little of that as of argument,—but he has heard of certain incidents, and he narrates these as if he believed them all, and therewith as if he were not particularly anxious as to whether his readers had more or less credulity than himself. To the reader is left absolute judgment on every anecdote narrated; and the book is, at all events, never dull, but rather the reverse.

To those who love simple narration, this volume will, indeed, present many charms; to others, its chief attractions will seem to lie in its illustrations, which are profuse, and glowing with bright colours. At all events, Mr. Doyle's object in preparing these illustrations to his work seems to have been to produce a whole result, much the same as might be expected to appear if several generations of skilled illuminators had, each in his own day, depicted the events as they occurred, from the earliest period of the history of England to that of the battle of Bosworth Field, with which this Chronicle terminates. The idea of doing this was not a bad one in theory, and Mr. Doyle deserves high commendation for its originality. For the painstaking manner in which he has executed his task—successful so far as devotion to it could insure success, and for heedful study of authorities upon details of costume and architecture—not less praise is due to Mr. Doyle.

However great its promises of success—and they were considerable, with the task in such laborious hands as our author's,—this plan contained in its own nature the elements of failure. For one hand to illustrate the progress of manners and changes of habits during so many centuries as are embraced in this book, touches on the impossible, if we expect each phase to receive an attention equal to that given to others—not to give this is to fail in some parts of the scheme. If we examine the designs of the illuminators and draughtsmen of many successive ages, we shall find in them characteristics singularly apt to the times in which they were wrought—peculiarities that, to the casual observer, present an inexplicable but potent charm in their fitness to the themes themselves, and really due to the homely fidelity of the artists, unconscious of their own success. Like contemporary accounts of events, contemporary delineations are always interesting beyond others: this is true even in cases where literal truth is not present, and their historical value is small compared with that derived from the coetaneousness of the artist with his subject. The very atmosphere of the date gives him an advantage.

This will be seen to be the case in Anglo-Saxon illuminations, which have a peculiar charm—always felt by us, but far beyond the productive powers of another period than their own—in a certain classicity of style that pervades them. This was due, no doubt, to their being executed while remnants of Roman Art surrounded even the native-born inhabitants of Britain, and while, so to say, the murmurs of the Roman trumpet's echoes had not wholly died away. The delineation of actual works, as buildings, or transmitted forms, as in the costumes of men and women, shows, even in such archaic and technically imperfect works as those of the Anglo-Saxons, something of a classic grace that is denied to latter days. Rude as they are, these drawings interest us through this characteristic of theirs, because it recalls that which was patent to the artist's senses, and

breathed in with his breath, as it were—the atmosphere of a long-past age. In like manner there is a charm in the rudest and least complete drawings of the Norman period, because their strength and manliness express something of the age to which they belong.

As experts can distinguish at a glance between the Art-productions of every age and nation, it is evident that each impressed itself idiosyncratically upon them. An attempt, such as that before us, to mock the styles of many centuries in Art, by the union of a nineteenth-century motive with a quasi-medieval manner, is not likely to be fortunate. The thing seems as much out of place as feudality or monasticism would be now if presented in public. It certainly was not judicious to attempt such a task; and we should have preferred greatly that Mr. Doyle had treated his subjects either as themes for the exercise of Art or as mere pegs, on which to hang delineations of costume. We could, had he done either of these things, have judged the results of his many years of labour as produced under one or another idea. In the present instance we cannot do this—we cannot separate the elements.

Mr. Doyle's designs are too ambitious and elaborate to be reckoned as mere diagrams of costume, and they do not show enough of either technical ability or artistic inspiration to be valued as works of design in a noble sense. This is much to be regretted, because the toil bestowed upon many of the works before us, and the minute details shown in them, bespeak foregone study, to an extraordinary extent. The artistic pretension of the work is great; it appears as if the author and artist aimed at supplying to us the place of many ancient sources of illustration, divested of their archaisms of style, so as to present modern technical skill with medieval verisimilitude. Mr. Doyle fails in his purpose because he lacks the real Art-power often found in the rudest illuminations, because he has no sense of the humour or of the pathos of the medievalists. It would not be fair to accept the challenge implied by the pretensions of this book, and compare the execution of its illustrations with that of the illuminators. The hands that could divide a hair with a brush full of colour are beyond the rivalry of the printing-press.

What these illustrations fail most remarkably in is Art-value. While we are admiring the learning displayed in giving the true shape to a knight's shield, or in faithfully emblazoning the wearer's arms upon its surface, we are not a little shocked to see that the man himself is the tamest and most highly-civilized of mortals—a mild gentleman of the nineteenth century, a lamb in a wolf's skin. The result of such a shortcoming is that a whole design looks an anachronism; and the carefully-made drawings, with all their learning and clever manner, are painfully out of place. Take, for example, the design on page 125. It would have pleased us to see how William de Breteuil defended the Red King's Treasury against the intrusion of Henry Beaucherk if the picture of the said William had had more spirit in its action; we could have spared the historical fidelity of the colour of his red hose, or even that of the embroidery shown upon his garment, if his face had suggested that of a man to whom Rufus would have trusted his cash. Cleverly executed as these works are, there is a certain drawing-room sentimentality, a theatrical attitude about them that almost removes them out of the pale of Art altogether. Had their pretensions been smaller, we should not have judged them as works of Art at all, but as pretty illustrations made to lie on boudoir-tables.

FINE-ART GOSSIP.—The City authorities are, at last, in earnest in proposing to carry out the long-desired viaduct to traverse the Fleet Valley and connect Holborn with Newgate Street and Skinner Street on a level. The Court of Common Council has now before it for consideration no fewer than eighty-four designs, sent pursuant to advertisements having the above purpose in view. From these designs a selection will be made, exhibited to public view, and that one which is preferred among them will next session be made the basis of an application for parliamentary powers for its execution. We trust the authorities will decide to have a work worthy of the City,—a good piece of architecture, not necessarily a highly ornamented one.

Mr. Bunning, the City architect, died on Monday last. This gentleman had been in possession of his important office for twenty years. During this period he designed and superintended the execution of more great public works than any of his predecessors. The cost of these amounted to upwards of three quarters of a million sterling. Mr. Bunning was the architect of the Freeman's Orphan School, Billingsgate Market, the Coal Exchange, the New Cattle Market, the City Prison at Holloway, and the new Lunatic Asylum. His last important duty was that of designing the architectural works prepared on the occasion of the entrance of the Prince and Princess of Wales into the City. Without allowance being needed for the circumstances under which the last-named works were executed, it is admitted on all hands that they testified highly to the ability of their designer, and were, to a degree unusual in such cases, successful and appropriate.

The sales of works of Art from the Exhibition of the Royal Academy have been as follows:—In 1858, 129 examples fetched 5,056*l.*; in 1859, 98 items brought 4,600*l.*; in 1860, 152 productions realized 7,435*l.*; in 1861, 126 sales obtained 7,338*l.*; in 1862, 114 specimens procured for their authors 5,806*l.* Of course, a much larger amount was received, and a far greater number of sales effected by the artists themselves, both before and after the Exhibitions in question. The number of pictures exhibited in 1863, including oil paintings and water-colour paintings, crayon and architectural drawings, miniatures and engravings, was, 1,011, the number sent for adjudication in the same year was 2,122.

The garrison church at Woolwich, designed by Messrs. Wyatt, was consecrated on Monday last. It is an interesting and beautiful example of the application of Gothic principles of design to modern uses, and presents several novel features. About 1,000*l.* has been subscribed towards the decoration of the edifice with stained-glass windows, &c. The knowledge and taste of the architects warrant that the windows will not display that ignorance of Art and of the proper function of stained glass which has made painfully ridiculous so many modern works of the kind.

The *Builder* says, what one would hardly otherwise credit, that the Board of Works, when applied to for permission to place a marble tablet on the front of the house in Maiden Lane, Covent Garden, in which Turner was born and lived, refused to grant it. The applicants were artists who had subscribed money for the purpose. As artists had this work in hand, it is not likely to have been open to the criticism of the Board of Works on æsthetic grounds, nor is the design likely to have been such as would endanger the building or interfere with the circulation of air in the neighbourhood. Surely this matter must be re-considered. The Board, while sanctioning the Waterworks and Napier statue in Trafalgar Square, can hardly style itself an authority in Art.

The male and female students in the Art Schools of the Dublin Society, Dublin, have presented to Mr. Henry Macmanus, their late teacher and head-master in the schools, a testimonial of respect and thankful acknowledgment for his twenty years' services. Mr. Macmanus retires upon a pension, as have other masters who took office under the old régime in the Art schools.

Memorial windows, in honour of the late Dr.

John Hunter, Dr. Thomas Chalmers and Sir Hugh Lyon Playfair, are being placed in the Church of St. Salvador, at St. Andrew's, with the University of which place the deceased were connected.

In the "Hall of the Dying Gladiator," of the Capitol, Rome, has lately been placed the statue of the elder Faustina, that was found in the excavations, made for the railway, at the Villa Negroni. The statue is of the heroic size, and represents the empress deified, with a patera in the right hand and a cornucopia in the left, attributes of Plenty; the head is without a diadem, the hair braided, the dress a tunic and a pallium, the latter encircling the body from the hips downwards,—the end of this goes over the left arm. There are traces of colour on the pallium, and, when the statue was first discovered, there were marks of gilding on the hair and red colouring on the cheeks. The statue of Augustus, found, some time since, in the Flaminian Way, has been presented to the Pope by the Chapter of Sta. Maria, in Via Lata.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA. Thirty-second season.—FRIDAY NEXT, Nov. 13, Costa's Oratorio, "Eli." Principal Vocalists: Madame Rudersdorf, Madame Sainton-Dubry, Mr. Sims Reeves, Mr. Winn, and Mr. Santley. The Band and Chorus, carefully revised, will consist of, as usual, about Seven Hundred Performers. Tickets, 5*s.* Reserved Seats, and 10*s.* 6*d.* Stalls. Subscriptions, Two Guineas. Reserved Seats, in Area or Gallery; Stalls, Three Guineas.

MR. GERMAN REED'S NEW ENTERTAINMENT, introducing his highly successful "Opera di Camera," entitled "JESSY LEA," written by John Oxenford, Esq., and composed by G. A. Macfarren, Esq. Vocalists, Miss Wynne, Mr. Whiffen, Mr. Wilkinson and Miss Poole, at the ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street, EVERY EVENING (except Saturday), at eight o'clock; Saturday Morning at Three.—Unreserved Seats: 1*s.* 2*s.*; Stalls, 1*s.*; Stall (Spring) Chairs, 5*s.*; secured at the Gallery in advance, without fee; and at Cramer & Wood's, 201, Regent Street.

M. JULIEN'S CONCERTS.—HER MAJESTY'S THEATRE, every Evening during the week.—Vocalist, Mdlle. Volpint; Solo Cornet, M. Lecomte. New Selection from M. Gounod's Grand Opera, "Faust," with full Band, three Military Bands, and full Chorus (arranged expressly for these Concerts by M. Julien). The celebrated "British Army Quadrille," performed by the Grand Orchestra and the Bands of the Grenadier Guards, the Coldstream Guards, and the Scots Fusilier Guards. Conductor, M. Julien. Commence at Eight.—Promenade and Gallery, 1*s.*; Dress Circle and Upper Boxes, 2*s.* 6*d.*; Private Boxes, 10*s.* 6*d.*; 1*l.* 1*s.*, and 1*l.* 1*s.* 6*d.*—Places may be secured at Julien's, 214, Regent Street; at the principal Libraries and Music Warehouses; and at the Box-Office of the Theatre.

ROYAL ENGLISH OPERA, COVENT GARDEN, under the Management of Miss LOUISA PYNE and Mr. W. HARRISON.—On Monday, November 9, and during the week, Wallace's Romantic Opera, "THE DESERT FLOWER."—Miss Louisa Pyne, Miss Susan Pyne, Messrs. W. H. Weiss, H. Corri, A. Cook, and W. Harrison. Conductor, Mr. A. Mellon. Commence at Eight.—Box-office open daily, from 10 till 5.

THE POPULAR CONCERTS.—The sixth season of the *Popular Concerts* began on Monday. In the programme the management speaks out frankly, and, calling attention to the fact that there is a new public to whom the chamber-music of the great composers is as good as unknown, on this argument defends itself from entering into anything like dubious experiment. To such a plea, the case being one of private speculation, there is nothing to be replied. Something far different is to be said respecting what goes on in that "rotten borough" (the phrase is not ours), once an assemblage of artists, the Philharmonic Society. It is their duty to discover, to commission, to produce. It was so according to their statutes. This year, the management of the *Popular Concerts* has brought forward M. Lotto as a leader of quartetts. Having met this youth as merely a solo-player, with boundless command of the instrument, we had misgivings in regard to the discretion of a promotion which implies that the player promoted must divest himself of every personal and mechanical trick in order diligently to render the greatest music, in company with, not in predominance over, others. Thus considered, M. Lotto's quartett performance was excellent, modest—in no respect false, in no respect forced; here and there in mechanical expression too timid and not broad enough;—but in many passages showing that real feeling which admits of no counterfeit. It is no common praise, that in England, where we cling to adopted favourites for life and death, and where Herr Joachim had been thought to be the only true interpreter of Bach, M. Lotto could produce an effect by his admirable, pure, solid playing of Bach's "Chaconne," such as he produced on Monday. In brief, he is already a great artist, one who may become a very great one.

M. Halle was the pianist, playing (in Beethoven's *minor sonata*, Op. 31, and, later, in some of the "Bagatelles," the best of his best; and that is now something like the best interpretation of the best pianoforte music to be found in Europe. Miss Banks and Mr. Winn were the singers.

GALLERY OF ILLUSTRATION.—"*Jessy Lea*."—The *opera di camera* of Messrs. Oxenford and Macfarren is as pretty an entertainment as London has been shown for many a day past,—thanks to the good execution of it. The story is, virtually, that of "L'Elisir," or "Le Philtre," or "The Love Charm." In place of *Dulcamara* we have *Elopheth* (Miss Poole), a gipsy sorceress, who (as Hood said), Studied in a cup.

Hugh Tempest (Mr. Wilkinson) stands for *Belcore* or *Fontanarosa*,—Gilbert Ashford (Mr. Whiffen) for *Nemorino*. The music is among Mr. Macfarren's best. He cannot be bright; he cannot help being always clever; he is rarely fresh in his fancies, but he has a real feeling for the stage, as the *trio* in the second act shows,—a *trio* as excellent (after its kind) as any in the book of dramatic *trios*. From Mr. Macfarren's share in the opera is, from first to last, the work of a real man,—not of a pretender. The opera could not have been better interpreted. Miss Edith Wynne is the best of the best among the new candidates for public stage favour. As a singer she has still much to learn; but she speaks, she can listen, and has proved already that she can bring out every point which author or musician can imagine. Nothing better is in our recollection than her performance. But the tenor, also, was as good as could be desired, and so was the bass.

LYCEUM.—On Saturday evening last, Mr. Fechter commenced his second campaign with great spirit, and to a numerous audience, among whom were remarked most of the notabilities now in London. The occasion partook not a little of the *soirée*, in the stalls and boxes, where the faces were not only well known, generally, but were those of friends and acquaintances of each other. Among this audience there was a general expectation of enjoyment, which was not in any respect disappointed. There was some novelty of arrangement. The stage was without visible footlights, to the mutual advantage of actors and audience. It has undergone such further change that *wings*, in the old sense of the word, have been done away with, and *scenes* are now built up as well as painted. Mr. Fechter has availed himself to the utmost of his architectural advantages, and placed on his boards a series of sets equally elaborate and beautiful. This does not apply to the introductory piece, "Uncle Baby,"—one, however, of great distinction, for it may be set down as the very worst of its sort that ever wearied an audience. But that audience came only for the great drama, "Bel Demonio," the story of which is not quite new to the stage, inasmuch as it formed the groundwork of a piece produced under Mr. Farren's management at the Olympic, and adapted from the French by Messrs. Boucicault and Bridgman. The main incident relates to the *ruse*—the simulation of infirmity, by which Sixtus V. is said to have attained the tiara, and which has of itself much dramatic suggestion. But the Pontiff and the incident are made accessory to a love story, and thus the historical theme is reduced to a dependency on the romantic adventures invented by the playwright, Mr. Brougham, who has taken them "from Stendhal's Italian Chronicles," and has disposed of them to the best advantage. The hero of the drama is one *Angelo*, an artist, an orphan whose birth is noble—a fact which is revealed to him for the first time in the first scene, and which lends him to the palace of the Campireali, to resent an insult which he has received from a member of that family, and to make good his claim to the hand of the lady *Lena*. Angelo's life is frequently in danger, and the lady, after being privately married, and rescued from priestly hands at the moment of taking the veil, is at length immured in the crypt of a chapel, and finally rescued by her lover—the new-made Pontiff being present to protect the faithful pair, and pronounce his benediction, as the curtain descends. Mr. Fechter, in pursuing the melo-dramatic adventures through which Angelo

has to pass to happiness, acts with that mingled grace and force which first won for him his dramatic reputation. The drama is divided into twelve tableaux, each of which presents a fine architectural scene. Of these we may note, for special commendation, the Abbey Ruin, with which the drama commences, the grand hall in the palace, the exterior of an inn, the mountain torrent (the water slightly questionable), the chapel of De Castro, the guard-room and the crypt. All these are unexampled for their completeness, beauty, and grandeur, being solid architectural erections.

Of the actors in the drama,—and first of Miss Kate Terry,—let us state that she played not only like one who has received instruction, but who has impulses of her own, or which, at all events, seem spontaneous. She has been winning well-merited laurels in the country, and we may hope yet to see her *Pauline*, in 'The Lady of Lyons,' to the *Claude Melnotte* of Mr. Fechter—a hope which all playgoers will earnestly desire to see realized. We have only to add that Miss E. Lavenue acts a country girl with much spirit, and that Miss Elsworth is as truly a *mère noble*, as if she had been brought up to enact nothing else. Of the male characters, Mr. Fechter's *Angelo* by no means gives him a particular prominence. He makes love, fences, jokes, despairs, and even sings with that melo-dramatic grace of which we have seen little since Wallack's time. Perhaps the most telling part with the audience was Emery's—that of a bluff soldier, *Ranuccio*, the acting of which, in its heartiness, frankness, and humour, was worthy of his father's son. There was no exaggeration, and yet there was ever present temptation to it. Mr. Brougham played the *Cardinal* aiming at the papal crown judiciously. Of the rest, we may say of Mr. Charles, that he seemed afraid of hurting his new dress, and of Mr. Jordan that he seemed fascinated by some individual in the stalls, so often were his eyes that way directed, instead of on and about the stage.

Will 'Bel Demonio' exceed in attraction 'The Duke's Motto'? That is now the question. If it does not, it will be no proof that it is not as good a play. Calculations of success are now made in vain, when the public of to-night is not the public of yesterday, and three hundred consecutive audiences may witness a play for the first time. 'Bel Demonio' is a melo-drama of the best class. It does not depend, as the melo-dramas of old did, on one particular illustration,—as in the *Blind Boy* of Mrs. C. Kemble; the dumb youth, played so marvellously when Farley was really an old man, in the 'Tale of Mystery,' a piece of by-gone times. 'Bel Demonio' stands between the melo-drama and the fairy pieces of old, but from all the difficulties supervening, the personages are rescued, not by supernatural means, but by the exercise of their own wits. The sympathy excited is all the greater, the interest all the more intense, and the congratulations all the more hearty when apparently insurmountable obstacles are surmounted. The audience not only applaud at the time, but laugh merrily when some such incident is afterwards exultingly referred to. Fairy pieces excite no such feelings as these. Let us add, that in the old times, the comic parts in melo-dramas were often stuffed with vile epithets. Such a part as Emery's would have been garnished with oaths as spice to the fun; but here hilarity is kept up without any such aid, or offence, and while the humour is enjoyed the ear is never offended. On the audience side of the house there was some humour too. 'God Save the Queen' was sung at the close of the performance on Sunday morning. The gentleman entrusted with one of the solo parts sang *flat*, but a gallery visitor whistled the tune correctly, and whistled the singer up "sharp." This unrehearsed effect was highly relished.

DRURY LANE.—The choral tragedy of 'Manfred' was on Monday followed by a farce of the fastest character, and which the audience accepted with boisterous demonstrations of approval. It is an imitation of the pantomimic class of pieces in which the action far outruns the dialogue, and defies critical description. It is founded on a French vaudeville, entitled 'Ma Nièce et mon Ours,'

which Mr. John Oxenford has adapted to the English stage. Here we have a lover packing up his mistress in a box, instead of a lay-figure, and sending her by rail. The lady, of course, is nearly stifled, but is released in time, and then her place is occupied by a stuffed bear, which her uncle has made the depository of a considerable amount of money in bank-notes and sovereigns. The adventures of the box are many, and the anxiety of Mr. Wadding (Mr. Barrett) concerning the supposed loss of his bear, is prodigious. Many episodes are involved in the full development of the story, which consists of a number of perplexing circumstances, and a confusion of personalities, to which even the names of the lady's three lovers contribute. These are *Higgins*, *Wiggins* and *Figgins*; the first of whom is the successful lover, and was played by Mr. G. C. Neville, brother of Mr. Neville of the Olympic, and who, as a *débütant*, made a favourable impression on the audience.

MUSICAL AND DRAMATIC GOSSIP.—M. Jullien's Concerts will commence this evening at Her Majesty's Theatre, to be continued there till the 21st of December. He promises liberally. His orchestra is to be that of Her Majesty's Theatre, reinforced by several *solo* players from the Continent. Signor Sivioli is to appear, "being exclusively engaged" by him, we are told. Mdlle. Volpini is to be his singer. His programme is to be changed every night; and, besides the works of the classical masters, is to include, during the season, a grand selection from 'Faust,' with a full chorus and three military bands *extra*; another selection from 'La Forza del Destino,' and—what seems to us a trifle rueful, the present state of Continental affairs considered—'L'Espérance,' a quadrille based on melodies of Poland, by way of expressing sympathy and encouragement to that suffering country. We wish M. Jullien (who has shown himself to be accomplished in other good things besides music) every success. There is public enough and to spare for every undertaking well conceived and spiritedly carried out.

The compositions tried by the Musical Society on Wednesday evening were symphonies by Miss Alice Mary Smith and Mr. J. F. Barnett; overtures by Mr. Maclean and Lea Summers; a violin concerto by Mr. Baumer (who is a capital young player) and a *fantasia* for the pianoforte and orchestra by Mr. Banister.

At a late concert of the students of the Royal Academy of Music, a new Pianoforte Quintett, with wind instruments, by that clever young lady, Miss Agnes Zimmermann, was brought forward. The contemporary from which we derive a favourable notice of this work,—so creditable to its writer's ambition, at least,—goes on to say that the singing at this concert was "much as usual."

Having the cause of Cantata music much at heart, since the increase of its popularity adds largely to the interest of all concert-entertainments, we are glad to notice a performance of Mr. Benedict's 'Undine,' on Thursday last, by the London Choral Union, under Mr. Kingsbury's direction. Of course all works of the class lose seriously by the absence of an orchestra. We cannot but think that some arrangement might be made for the supply of such an essential feature of contrast or support—for instance, by coming to an understanding with such an excellently-disciplined force as the band conducted by Herr Manns, and which at the Crystal Palace has no evening occupation. The meagre tinkling of the pianoforte becomes sadly wearisome when it is called on to represent an orchestra.

Mr. Gye is said to be recruiting for the Royal Italian Opera,—in Germany. We cannot fancy this a wise measure. German singers forced into Italian occupation, or compelled to sing in a Southern language, which they cannot articulate, and care little to understand, are poor substitutes for those whose performances living opera-goers—far from being octogenarians—have been used to follow.

The concerts of the Glasgow Choral Union,—a body in whose proceedings we take great interest, having no common respect for its conductor, Mr.

Lambeth, will begin for the winter season on the 20th, with a performance of 'Acis and Galatea.'

The news from Paris, for the moment, is not important. Many new operas are "just ready" (as our publishers say), but that is a promise open, in France, to considerable latitude of interpretation. Signor Frascini appears to have made himself acceptable to the public of the Italian Opera; surely, if so, he must have transformed himself since he sang in London with Mdlle. Jenny Lind. M. Bagier, the manager, appears to be aware of the value of tenors, since French journals state that, so satisfied has he been with the success of Signor Nicolini (*ex-Nicolas*) here recorded, as, without solicitation, to have doubled that gentleman's *honorarium*, after the first performance.—The Paris Correspondent of the *Daily Telegraph* announces that a tenor, whose name is new to us, Signor Agresti, will presently appear at the Italian Opera.—M. Villaret is pronounced, in the *Gazette Musicale*, to have made an important step forward as *Eleazar* in 'La Juive.'—A new organ, by MM. Cavallé-Coll, has been inaugurated in the Cathedral at Versailles.—The tower of St. Germain l'Auxerrois, the voice from which, on St. Bartholomew's eve, is one of the most memorable sounds in History, has just been fitted up with livelier and less sinister music, in a *carillon* of thirty-eight bells, to be dealt with by a player. Considerable art is required to manage these, since a too great command of the key-board and a too rapid execution may in this music lead to nothing but "confusion worse confounded."—M. Georges Pfeiffer has just published *Cadenzas* to Beethoven's *Concerto*. This is something too ambitious, we think; holding M. Pfeiffer as we do, in high esteem. A published *Cadenza* is (take it as players may) an "improvisé fait à loisir," and, for those who cannot compose or cannot exercise the all-but-lost art of improvisation, the ingenious and fanciful, if somewhat overwrought *Cadenzas* of Prof. Moscheles make it difficult for a new-comer to propound anything of the kind as normal or formal.—The St. Cecilia Mass, on the 23rd of this month, is to be Beethoven's First Mass, of this superb work, so contemptuously passed over by M. Berlioz, which is as good as new to Paris. Why is the "ancient" spirit dead in London, which (as Mr. Husk will bear us out in saying), used to celebrate here the Saint of Music, and for such celebration to call in such mighty men as Dryden and Handel?

The Royal Academy of Belgium offers, for the third time in its musical class, a prize of 600 francs, for the best analytical essay, written in French, Flemish or Latin, on the genius of Grétry, as shown in the five styles of dramatic music, "la comédie sérieuse, la comédie bouffonne, la pastorale, le grand opéra de demi-caractère, et la tragédie lyrique." These delicate distinctions defy translation; and as applied to the genius of Grétry, which was nothing when not facile, seem to us merely a rare instance of academical pedantry.

'La Réole,' by Herr Schmidt, has been produced at the Opera House in Berlin, without success. The same may be said of 'La Fanciulla delle Asturie,' by Signor Sachi, which has been tried at Trieste.—'La Reine de Saba' has been revived at Brussels.

MISCELLANEA

Lake Outlets.—Lieut. Woodward, Royal Engineers, writing from Ceylon, tells us of a lake in Canada with more than one outlet. Does he speak on his own knowledge? For that is "the question started by Col. Greenwood." It has not yet been answered. The best maps I know, foreign or English, are our Ordnance maps, but they teem with error as regards streams. Lieut. Woodward says that Humboldt "in discussing the origin of the Orinoco states that Surville's map makes three rivers issue from one lake, and does not allude to this as an impossibility, though it is not the case."

GEORGE GREENWOOD, Colonel.

Brookwood Park, Alresford, Nov. 2, 1863.

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